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नर्तननिर्णयः

Nartananirnaya

VOLUME I

INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS

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The *Nartananirṇaya* is one of the most influential, original Sanskrit treatises on Indian music and dance, appearing after the *Saṅgītaratnākara* of Śārṅgadeva. Its author is Paṇḍarīka Viṭṭhala, a profound and versatile scholar who has also written *Sadrāgacandrodaya*, *Rāgamālā*, *Rāgamañjarī*, *Dūtikarmaprakāśa* and *Śīghrabodhinī-nāmamālā* in the late 16th cent. A.D.

The *Nartananirṇaya* is a primary, authoritative source for the theory and practice of these arts of its times and reflects the major changes which ushered in the modern era for them. It has both range and depth and is illuminated with flashes of originality in every chapter. It is written in a simple, limpid literary style but with vivid imaginativeness in its reificatory descriptions.

With a unique methodical plan, the *Nartananirṇaya* progresses through stepwise contributions of the Cymbal Player, the Mṛdaṅga Player and the Singer to dancing in the first three chapters before culminating into its longest and fourth chapter on the Dancer. This chapter contains many novel features not only in the alphabet, vocabulary, grammar and idiom of the art, but in the performance conventions and repertoire including some dance forms of both South India and North India (some of which are actually choreographed). Its delineation of *bandha nṛtya* and *anibandha nṛtya* deserves the serious attention of both traditionalist and innovative dancers.

The present edition is based on extensive and wide-ranging critical apparatus; it offers detailed and exegetical text-critical comments. It is supported by a readable translation as well as a comprehensive and versatile commentary and numerous indexes.

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श्रीपण्डरीकविट्ठलविरचितो

नर्तननिर्णयः

NARTANANIRṆAYA

OF

PAṆḌARĪKA VIṬṬHALA

With Best Compliments :

Kapila Vatsyayan
Academic Director
Indira Gandhi National Centre for the Arts
Janpath, New Delhi-110001

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कलामूलशास्त्र-ग्रन्थमाला-१७

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KAPILA VATSYAYAN

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NARTANANIRṆAYA

OF

PAṆḌARĪKA VIṬṬHALA

CRITICALLY EDITED AND TRANSLATED WITH COMMENTARY

BY

R. SATHYANARAYANA

VOLUME ONE

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'न विद्यादर्पतो ग्रन्थप्रवृत्तिर्मम, किन्त्विदम्।
विद्वन्मानसवासाय गन्तुं पाथेयमास्थितम्॥'

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FOREWORD

The *Nartananirṇaya* is the seventeenth, eighteenth and nineteenth volumes in the Kalāmūlaśāstra Series of the Indira Gandhi National Centre for the Arts. The *Nartananirṇaya* by Paṇḍarīka Viṭṭhala is important from many points of view. It is written by a scholar musician from Karnataka who is at home with developments of the two arts in the North, particularly the courts of Man Singh, Madhava Singh and possibly, Akbar.

In the Foreword to the first volume of the *Bṛhaddeśī*, I had mentioned that the Indira Gandhi National Centre for the Arts (IGNCA) was endeavouring to place before scholars and practising artists primary texts in the fields of arts, specially, architecture, sculpture, painting, music and dance, in a manner that the insulation between theory and the practice, the textual and the oral, the creative and the critical, can be broken. Within the tradition the two were complementary and there was a dynamic interplay. The scholar writer codified or systematised the practice, gave the latter a theoretical framework and the practising artists followed the broad categories formulated or enunciated by the theoretician. Also, it is clear from a careful persual of these texts, specially of architcture, sculpture, painting, music, dance and drama that two parallel life-lines were sustained. One, a pan-Indian or universal and the other, regional. Also, we observed that the *Bṛhaddeśī* was the first to clearly identify two levels, namely, *Mārga* and *Deśa*.

Elsewhere I have drawn attention to the fact that the textual tradition can be divided in terms of chronology into the pre- and post-*Nāṭyaśāstra* period to the *Saṅgītaratnākara* and again from the *Saṅgītaratnākara* to the sixteenth century when many new texts were written in different parts of India. A last period is evident from the textual evidence which is gradually coming to light from the sixteenth to the early part of the nineteenth century. The periodisation has to be further refined by placing Mataṅga's *Bṛhaddeśī* on Music and Nandikeśvara's *Abhinaya-darpaṇa* on Dance between the *Nāṭyaśāstra* and the *Saṅgītaratnākara*.

The *Nāṭyaśāstra*, the *Bṛhaddeśī* and the *Saṅgītaratnākara* are the milestones of the Indian tradition, both in theory and practice for nearly a thousand years. Between the compiling of the *Nāṭyaśāstra* and the *Saṅgītaratnākara* many changes took place and the journey of these changes can be traced to the seminal text of *Bṛhaddeśī*. It speaks for the first time of the *murchhanās* and *rāga*. This was a clear departure from the *Nāṭyaśāstra* tradition. The *Saṅgītaratnākara* crystallizes the changes which may have taken place, gives them a theoretical basis by evolving new categories, thus, providing a textual authority for the performances. The *Saṅgītaratnākara*, therefore, was as deductive as it was inductive.

The *Nartananirṇaya*, coming nearly 500 years later, is another major historical pillar which is established on the basis of several interesting, often radical, changes,

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transformations, which were taking place in India in the practice of these arts. Apart from the distinct regional schools mentioned in the *Nāṭyaśāstra* in the concept of the *pravṛttis*, of the two levels expounded by the *Bṛhaddeśī* as *Mārga* and *Deśa* and further elaborated upon by the *Saṅgītaratnākara*, the categories are modified and sometimes new definitions are introduced.

The *Nartananirṇaya* was composed in a totally different ambience. Now the courts of Man Singh, Madhava Singh and Akbar provided a forum for interaction between the North and the South, of different schools as also influences from outside. Here was a surcharged atmosphere of eclecticism. In painting, this is reflected in the well-known series of paintings—the Hamzanama, the Akbarnama and the Tarikh-e-Khandan-e-Timuria. In the musical traditions, the emergence of the schools of Dhrupad and all that is understood by the Tansenbani, is recognised. In dance also there was interaction amongst the dancers from Fargana, Tirbizi, and the dancers from Mandu brought to the Court as a result of the defeat of Baz Bahadur. Coupled with this was the inflow of the pervasive Rasa tradition from Vrindaban. Paṇḍarīka Viṭṭhala, known by several names, was the artist, scholar and author, who must have been spectator-*rasika* of this phenomenon. At home in Karnataka and in the court of Man Singh, Madhava Singh, possibly Akbar, witness to this eclecticism, exposed to the diverse regional traditions, does an impressive and painstaking job of providing, once again, a theoretical base to an alive practical tradition. Thus, once again, as in the case of the *Saṅgītaratnākara*, the *Nartananirṇaya* is both a deductive as also an inductive text. Soon after the writing of this text, naturally, it influenced the practice in different parts of India. Judging from the provenance of the Manuscripts, it appears to have travelled to many parts of India and was accepted as the authority for the structural framework of the two arts. The details of technique mentioned in the text are an important source for reconstructing the history of the compositional aspects of Indian music and dance. Paṇḍarīka Viṭṭhala, with great sensitivity, lays down a framework in which he takes into account the major categories of Tāla, Instrumental Music, specially Mṛdaṅga, singing (*gāyana*), dancing (*nartana*) and dancer (*nartaka*). Even a superficial glance at the text makes it clear that the author was familiar with the work of his predecessors, specially, Śārṅgadeva but he was no blind follower. This is as evident in *Tālādhyāya* as it is in the *Mṛdaṅga*, the *Gāyana* and the *Nartanādhyāya*. Paṇḍarīka Viṭṭhala subscribes to the broad classification of music (*saṅgīta*), dance (*nāṭya, nṛtya*) of his predecessors. However, it is in the details of the sub-categories that many new and radical departures are in evidence.

An important feature in the *Tālādhyāya*, for example, becomes evident in his speaking about the *muktaya* and *tihai* principle in Tāla. Of great significance is the details of the *hastas* in playing on the *mṛdaṅga*. He mentions many fingering and stroking techniques. A detailed study of this section would reveal many intricacies in playing the *mṛdaṅga*. In dance, the division of *bandha* and *anibandha* are new.

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Important also is his very discreet but important deletion of many types of movements in dance. Obviously, by Paṇḍarīka Viṭṭhala's time many movements must have gone out of vogue and many new forms may have come into being, specially in the category of movement, known as the *karaṇas*. A careful persual of this portion of his text clearly shows that 108 *karaṇas* had already been reduced to sixteen. Also, it is clear that certain composition had come into being. These compositions have to be clearly distinguished from the structure of dance. It is in this respect that we have to understand the forms that he mentions as the *jakkani*, the *rāsa-nṛtyam*, etc.

Extensiveness of the manuscripts material of the *Nartananirṇaya* is indicative of its influence and the manner in which the text must have travelled to different parts of India, South India and Rajasthan alike. Its connections with Orissa are also obvious. In short, soon after the writing of the *Nartananirṇaya*, apparently, it permeated into different parts of India—East and the West, North and the South.

In the case of *Mātrālakṣaṇam, Bṛhaddeśī* and the *Dattilam* the manuscript material was meagre. Our editors had to work on a single manuscript or a fragment of the manuscript. In this case, the material was not only extensive, but voluminous. No wonder, many editions of this text have appeared, the latest being of Mandakranta Bose. Dr. R. Sathyanarayana who has dedicatedly concentrated on texts of music and dance over the last three decades or more, has collated and edited the text on the basis of 15 manuscripts. He has given us a most erudite introduction, focussed attention on the distinctive contribution of Paṇḍarīka Viṭṭhala and has compared this text with other works of the same author. Dr. Mandakranta Bose in her edition has drawn attention to the connection between this text and the styles of Odissi and Kathak. There is more in this text which invites further discussion, discourse and dialogue between the scholars and artists from the South and the North, as also from Eastern India and the North.

February 24, 1994 KAPILA VATSYAYAN

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PREFACE

The past is always relevant to the present in preparation for the future. This is true of both the individual and the society. A conscious and eclectic assimilation of the best in the past and an awareness of historical continuity are helpful in gaining a clearer perception of perspectives and goals. The cultural history of a people is effective in its message only in so far as it gives such a direction and focus. Art history is an important and integral part of cultural history.

Music and dance have always been the most powerful cultural expressions of man; they are not only mirrors for contemporary life but an index of his achievements and aspirations. But their experience becomes fully meaningful only when envisioned in their spatiotemporal continuity and multiple relationships. A first step towards this vision is interpretation of the past in relevance to the present. In art history, this involves the scientific and competent fixation of the texts of the past, their accessibility in contemporary idiom and interpretation in terms of the present. It also involves an articulation of the interdisciplinal and intradisciplinal ramifications of the fundamental concepts, definitions, axioms and assumptions of the various art forms which pervade the mother culture in a general form and are particularised within their own individual systems.

The Kalāmūlaśāstra Series and other activities of the Indira Gandhi National Centre for the Arts are engaged in magnificent work in this direction. The Centre has earned the deep gratitude of the world of art for its comprehensive and effective services to the Indian Arts in their many aspects. Dr. Kapila Vatsyayan is a seer of our times; artist, critic, author, art historian and researcher; she has brought a holistic vision, tireless enthusiasm, indefatigable energy and indomitable determination as well as administrative acumen into making the Indira Gandhi National Centre for the Arts an enduring monument to Indian Art and Culture. I take this opportunity of paying my humble tribute to her and to her devoted band of workers.

When Dr. Kapila Vatsyayan asked me to prepare the *Nartananirṇaya* for the KMS Series, I accepted readily because the work has attracted me in many ways: it is both comprehensive and original; it is distinctive in both content and form. Its author, Paṇḍarīka Viṭṭhala is a profound, versatile scholar, hailing from Karnataka with a holistic vision of art and culture; he is equally authoritative in the music and dancing of both South India and North India, in both empirical and textual traditions. An orthodox brahmin, but with a catholicity of outlook, yet retaining his own identity, he travelled extensively in the then war-torn India, carrying the message of peace and harmony of art with a singleminded devotion and dedication. He adorned the royal courts of Hindu rulers and Muslim rulers alike. He has

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imbibed and nourished the spirit of the authors of the *Viṣṇudharmottarapurāṇa, Nāṭyaśāstra, Abhinavabhāratī* and *Saṅgītaratnākara* in their total vision. He and his works are golden bridges and are true symbols of national integration.

The *editio princeps* of the *Nartananirṇaya* was first published by Karnataka State Sangeetha Nruthya Academy and Directorate of Kannada and Culture (Government of Karnataka) in 1986 with my editing, translation, commentary and indexes in Kannada in *Puṇḍarīkamālā* (Collected Works of Paṇḍarīka Viṭṭhala). This was followed by Dr. Mandakranta Bose's edition from Calcutta in 1991. The present work is issued in three volumes as follows: Vol. I: Tāladhartṛ-prakaraṇam (Ch. I) and Mṛdṅgi-prakaraṇam (Ch. II); Vol. II: Gāyaka-prakaraṇam (Ch. III: Rāgādhikaraṇam and Prabandhādhikaraṇam); Vol. III: Nartaka-prakaraṇam (Ch. IV: Nartanādhikaraṇam and Nṛttādhikaraṇam). Each volume is self-sufficient with regard to Text, Text-Critical Comments, Translation, Commentary and Indexes. The third volume also contains Bibliography and a Text-Critique. The principles adopted in editing, translation and commentary are set forth in the Introduction. The author's name is determined by both intrinsic and extrinsic evidence to be Paṇḍarīka Viṭṭhala, and not Puṇḍarīka Viṭṭhala.

I am very thankful to the Indira Gandhi National Centre for the Arts for asking me to prepare this work for inclusion in the KMS Series. I am beholden to Prof. Dr. Satkari Mukhopadhyaya for his constant support, courtesy and affection. I have been greatly helped by many individuals and institutions in securing the collative sources. I have acknowledged their names in the Introduction. I acknowledge with much pleasure the help I have received from the learned scholar Vidwan H.V. Nagaraja Rao, M.A. of the Oriental Research Institute, Mysore for his valuable suggestions in respect of Sanskrit grammatical usage. My sincere thanks are also due to Vidwan S. Jagannatha, M.A. and my wife Ms. Gowri Sathyanarayana, M.A., RBV., and my grand nephew Chi. A. Nandagopal for collation and proof-correction and to my son Sangeethavidwan R.S. Nandakumar for preparing the Indexes and Bibliography.

I thank Sri Ramashis and M/s Neographics for their patience with me and for the skilful and difficult task of typesetting of this work.

Śrīmukha Mahāśivarātri, 1994
Trayeelakshmi, Mysore

R. SATHYANARAYANA

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चेन्नपुरी-6

INTRODUCTION

I. PRELUDE

Śrī Paṇḍarīka Viṭṭhala (PV) has authored six works: *Sadrāgacandrodaya* (SC), *Rāgamañjarī* (RJ), *Rāgamālā* (RM), *Nartananirṇaya* (NN), *Dūtīkarmaprakāśa* (DP) and *Śīghrabodhinī-nāmamālā* (ŚN). Of these, SC, also sometimes catalogued *Ṣaḍrāgacandrodaya,* describes the *rāgas* of what is now known as Karnataka music; RJ and RM deal with the *rāgas* of what is now called Hindustani music. These three works also briefly elucidate the infrastructure of *rāga,* viz. *svara, śruti, grāma, mūrchanā, tāna, varṇa, alaṁkāra, ālapti, sthāya, gamaka,* etc. as also the appropriate scheme and criterion of *rāga* classification. NN is sometimes also called *Nartakanirṇaya,* a name which is equally, perhaps even more, appropriate; for its subject matter is *nartaka* (dancer) or *nartana* (dance); *tāladhārī* (cymbal player), *mṛdaṅgi* (*mṛdaṅga*-player) and *gāyaka* (singer) precede the *nartaka* as ancillaries. DP describes with illustration the various kinds of female messengers *(dūtī)* who are intermediaries for bringing about the union (or reunion) of the heroine and her beloved, besides a few kinds of male messengers. ŚN is a short lexical work.

RM is not actually a separate, independent work; it is incorporated as an integral part of the first subdivision *(Rāgādhikaraṇa)* of the third chapter *(Gāyakaprakaraṇa)* of NN (śl. 3 to end of *adhikaraṇa*) with literal correspondence; or it has been extracted from the latter into a separate book. Textual variants between RM and NN are minor and insignificant, and natural to textual transmission. Nevertheless, PV himself states in RM (śl. 2) that the RM was extracted *(uddhṛtya)* by him (from NN) for a quintessence of the work *(granthārtha)* for the sake of Kapilamuni, a respectful reference to the Mughal emperor Akbar who sought to unify various religious viewpoints. This may be why the collative source B athetises this portion of the text. PV has given the name *Rāgamālā* to this extraction. Further, Bhāvabhaṭṭa extracts *rāga* definitions from both RM *(Rāgamālāyām)* and NN *(Nartananirṇaye)* separately in his *Anūpasaṅgītavilāsa* and *Anūpasaṅgītaratnākara* (see section VIII. ii of this Introduction). It is, therefore, evident that both PV and later authorities regard RM and NN as separate works. The collative sources C and M (see section VIII of this Introduction), however, contain the *Rāgādhikaraṇa* completely, while B contains only the earlier portion (3.2.1-145). Further, RM and NN are available as separate works in various Manuscript Libraries and are so catalogued.

The following works of PV have been published before:

SC ed. Vajratanka Ganesha Sharma, Nirnaya Sagar Press, Bombay, 1912.

RJ ed. Dattatreya Keshava Joshi, Nirnaya Sagar Press, Bombay, 1918.

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RM ed. Narayanagovind Ratanjanakar, Ganapatrao Gopalarao Barve, Nirnaya Sagar Press, Bombay, 1914.

DP ed. Śivadatta and Kāśīnātha Pāṇḍuraṅga Parab, Nirnaya Sagar Press, Bombay, 1903 (*Kāvyamālā*, Part XIII, pp. 25-32).

These editions were based on single, defective manuscripts, the sources of which are not mentioned and contain many defective readings, lacunae, etc. Copies of these are now extremely scarce, and no translations are extant. NN is by far the largest work of PV; its manuscripts are widely diffused (see section VIII) and mostly in fragments. A revised second edition of SC, RJ and RM as well as an *editio princeps criticus* of NN, with translation, commentary, critical introduction and indexes (in Kannada) by me was published in a single volume, *Puṇḍarīkamālā* in 1986 by the Government of Karnataka through their Department of Kannada and Culture and the Karnataka State Sangeetha Nruthya Academy in Bangalore. The present critical edition of NN is being published for the first time, with a translation, text-critical notes and commentary in English with indexes and bibliography. Documentation numbers (chapter-subdivision-*śloka*) refer to the Kannada edition mentioned above for SC, RJ, and RM.

II. AUTHOR

i. *Name*

The author has given his name as follows:

Viṭṭhala: SC (2.1.58; 3.54); RM (śl. 2. 41, 46); RJ (1.12; 1.59; 1.64; 2.77); NN (3.1.63; 3.1.68; 4.2. 674); ŚN (1. last *śloka*)

Paṇḍarī(ka) Viṭṭhala: NN (1.76, 2.60, 4.2.676) and colophons of all four chapters of NN; DP, śl. 1, 50

Puṇḍarīka Viṭṭhala: ŚN (colophon).

Paṇḍarīka in the colophon of the above-mentioned Nirnaya Sagar editions is Sanskritised into the editorial emendation 'Puṇḍarīka'. Paṇḍarī(ka) Viṭṭhala is, however, the correct name of the author, as will be seen below (section II. iv). 'Paṇḍarī' is the actual form of the word which has, in the process of Sanskritisation acquired the auto-indicative suffix '*-ka*'. (Puṇḍarīka means lotus; Puṇḍalīka is the name of the mythical devotee, q.v. *infra*). As shown above, the author has called himself Paṇḍarī Viṭṭhala and *not* Puṇḍarīka Viṭṭhala. Neither Paṇḍarī nor Viṭṭhala are originally saṃskṛta words. The Sanskritised form 'Puṇḍarīka Viṭṭhala' is unanimously adopted by modern musicologists and historians.

Śrīkaṇṭha, author of *Rasakaumudī* (RK) and direct disciple of PV refers to his *guru* as *'Puṇḍarīkādayaḥ'* (RK, 4.80). It is not improbable that this is a Sanskritisation by Śrīkaṇṭha, an editorial emendation or a scribal error. Elsewhere (RK, 4.96) he says: *'śrīmad-viṭṭhaladevasya prasādāc ca guror mayā'*. Bhāvabhaṭṭa respectfully refers to PV as 'Viṭṭhala-bhaṭṭa': *'tatra viṭṭhalabhaṭṭena pūrṇaṣāḍavabhedataḥ'* (*Anūpasaṅgīta-*

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vilāsa, 2.186), *'rāgamañjarike granthe 'pyuktam viṭṭhalabhaṭṭakaiḥ'* (ibid. 2.188), *'uktaṃ nodāhṛtaṃ kasmād śrīmad-viṭṭhalabhaṭṭakaiḥ'* (ibid. 2.188), *'idaṃ samañjasaṃ proktaṃ śrīmad-viṭṭhalabhaṭṭakaiḥ'* (ibid.2.189). Tulajendra omits the first term and refers to him only as Viṭṭhala: *'taduktaṃ viṭṭhalīye'pi grāmaikatvasamarthanam' (Saṅgītasārāmṛtam,* p. 66), *'tathā coktaṃ viṭṭhalena śāstrānubhavaśālinā* (ibid. p. 111), *'iti viṭṭhalīye'* (ibid. pp. 147-149).

ii. *Parents*

PV refers to his father as Viṭṭhalārya (>Viṭhalayya): *'tatra viṭṭhalāryo'bhavad amitayaśāstadguṇākhyā; tat sūno rāgacandrodaya iti bhajan'* (SC 3.57). He is a brāhmaṇa of Jamadagni vaṁśa (*? gotra* i.e. patriarchal exogamous clan): *'tatra agrajanma-pravarasunikarāt jāmadagnyo'sti vaṁśaḥ'* (loc. cit.). PV gives the name of his mother as Demaka (RJ, 2.77): *'demakajananī-nijasuta-viṭṭhalakṛta-rāgamañjarike'yam'.* Elsewhere (RM, MS. No. 1206/1884-1887 Government MSS. Library, BORI, Poona) he gives his mother's name as Nāgāmbā: *'nāgāmbā-dharmasūnur dvijavaratilako viṭṭhalo'stīha vidvān'.* This is somewhat confusing. Demaka>Demakka>Dyāmakka is the name for women in Karnataka which is quite common; *'-akka'* (elder sister), *'-avva'* (mother) are respectful suffixes to a woman's name in Kannada. It may have derived from *devi* (= goddess, Śakti, Pārvatī) >*dyāvi* >*dyāṁvi (deṁvi)+akka* and probably refers to a folk female deity; similarly *deva* is phonetically deteriorated into *dyāva, dyāṁva, dyāma* in folk usage in Kannada.

There are two possibilities regarding the name of PV's mother: if *'nijasuta'* in *'demakanijasuta'* and *'dharmasūnu'* in *'nāgāmbādharmasūnuḥ'* are synonymous, then Nāgamma is the *janmanāma* (i.e. name given at birth) and Demakka (<Devi) is the name by which she was popularly (*ex voto* name) known. If, on the other hand, and more probably, *'nijasuta'* means 'actually born of' and *'dharmasūnu'* means 'adopted son', then PV is the son born to Viṭṭhala and Demakka but given in adoption to the childless (unmarried or widowed) Nāgamma (=Nāgāmbā) who may have been a close relation. If this is so, it is curious that PV refers only to the adopted mother but not father. This is why the suggestion is made that Nāgamma was unmarried or, more probably, widowed.

iii. *Birthplace*

PV has explicitly stated his birthplace in the colophon to SC (3.57): *'karṇāṭe śaivagaṅgābhidha-naga-nikaṭe sātanūr-āhvayo yo grāmas tatra ...'.*

Śivagaṅgā is a small hill town, derived from a namesake hill (pop. c. 1350, 1390 msl) situated about 60 km. from Bangalore (capital of Karnataka), and about 31 km. to the northwest of Nelamaṅgala on the Nelamaṅgala-Kuṇigal road. The hill is also called Kakudgiri (*kakud,* Skt. =bull or bull's hump) in mythology because the hill assumes the shape of a bull's hump when viewed from the south (and of Gaṇeśa from the west and of serpent from the north). Further, the forms of these and other deities are self manifested (*udbhava*), i.e. without human agency on the cliffs of this

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hill, which is therefore a famous place of pilgrimage. It is called Śivagaṅgā because a spring (believed to originate in the holy Gaṅgā) overflows every year on the hill at the same time, when the *kalyāṇa-utsava* (marriage celebration) of Lord Gaṅgādhara is held in His shrine on the hill. This hill is surrounded by the hillocks Mahime-raṅgana-guḍḍa to the east, Kācu-kallappana-beṭṭa to the south, Rāgi (Rāmadevara)-beṭṭa to the west and Narasiṁhana-beṭṭa to the north (*beṭṭa*=hill). The name Śivagaṅgā appears in inscriptions from at least the 12th cent. A.D. The famous danseuse Śāntalā, queen of Hoysala Viṣṇuvardhana (1108-1142 A.D.) voluntarily ended her life in a *vrata* in Śivagaṅgā in 1131 A.D., in commemoration of which a shrine was consecrated to Śānteśvara at the main entrance to the hill.

Gaṅgādhara is the main deity of the *kṣetra*, whose wedding with Pārvatī is commemorated every year on January 14, at which *'gaṅgodbhava'* (overflowing of a spring in a small pool) takes place. An octagonal pillar, called *tīrtha-stambha* is erected at this place by Kūsabasavaṇṇa, an officer of Narasiṁhadeva of the Hoysalas. Several inscriptions in and near the temple record grants made by Hoysala feudatories to the temple in 1196 A.D. etc. Thus Śivagaṅgā was a part of the Hoysala kingdom till the fall of this dynasty.

Sātanūru, the birthplace of PV is a small village (pop. c. 1400). The word *'nikaṭe'* in *'śaivagaṅgābhidha-naga-nikaṭe'*, meaning 'proximate' should be taken as a euphemism and liberally interpreted as indicating the very well-known landmark of a pilgrimage place. Sātanūru is about 10 km. from Māgaḍi on the Māgaḍi Kuṇigal road, or 3 km. in the interior on the Huliyūru-durga-Cakrabhāvi road *via* Māgaḍi. The largest single attraction of the place now is the shrine of Viṭṭhala-rāya-svāmī, who is the family deity of PV. The original part of the shrine, viz. the *adytum* is at least five centuries old, if not older. The idol is splendid, with both hands on hips, the right hand holding a conch shell and flute (stick ?) and the left holding a purse the mouth of which is tied with a thread; on the left and right of the idol, but much smaller, are two consorts of the deity (Rukmāyi, Satyabhāmā ?) each holding a fly-whisk with one hand and a lotus with the other. The *prabhāvalī* (lit. radiance circle, 'glory' or halo round the idol) carries beautifully sculpted ten incarnations of Viṣṇu. At the bottom, on either side is the figure of Varuṇa on his vehicle, viz. *makara* (crocodile). An inscription found on a wall of the temple, records in the year 1498 A.D. that (...)Somayājī made a grant to the temple, thus testifying to a pious and deeply religious atmosphere pervading Sātanūru in the 15th-16th cent. A.D.

iv. *Paṇḍarī Viṭṭhala in Karnataka*

This sub-title is intended as a *double entendre* covering both the author of NN and his family deity (at both Paṇḍarapura and Sātanūru). Both PV and his father Viṭṭhalārya are *smārta* Vaiṣṇavas and devotees of Viṭṭhala of Paṇḍarapura; they and their ancestors probably practised the *Bhāgavata sampradāya*. Answers to some

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questions pertaining to the author of NN and the *Haridāsas* of Karnataka may be sought in the history of the evolution of the Viṭṭhala cult in general and in Karnataka.

Paṇḍara(Paṇḍhara in Marāṭhī)pura is an ancient holy place of Vaiṣṇava pilgrimage. It lies to the east of Mahadevagiri, a branch of the Sahyādri range of mountains on the Western Ghats. It lies on the Miraj-Kurdwadi railway line on the right bank of the river Bhīmarathī (Bhīmā or Bhivara), 40 miles from Sollapur, 32 miles from Kurdwadi and about 100 miles from Miraj. The *kṣetra*, held sacred by the practitioners of *Bhāgavata, Mahānubhāva* and *Dvaita* (*Mādhva*) faith, is also called Paṇḍarāpura, Phaṇḍari, Pāṇḍuraṅgapura, Paṇḍharipura, Phāganīpura, Paṇḍarage, Paṇḍaraṅge, Pāṇḍoraṅgapalli, Paṇḍaraṅgapalli, Paṇḍarādri, Pāṇḍarika *kṣetra*, etc. The *kṣetra* and its deity Viṭṭhala are described in the Purāṇas mentioned below, chiefly in *Paṇḍharapura-kṣetra-māhātmyam, Paṇḍharīmāhātmyam, Puṇḍarīkacāritra, Puṇḍarīka-viṭṭhala-cāritra*, all claiming to be a part of the *Skandapurāṇa*. Bhīmarathī is called Candrabhāgā within the precincts of the place, as it flows here in the shape of a crescent moon, and is joined by many tributaries.

A description of Paṇḍharapura and of its Viṭṭhala in respect of gateways, major and minor shrines, deities, architecture, history, iconography, the Puṇḍalīka legend, daily and special services to Viṭṭhala (including music and dance offerings), priests and servitors, etc. is beyond the scope of the present study and may be gathered from the following, among other sources:

Bombay Gazetteer, vol. 20, pp. 415-482

Bhandarkar, R. G., *Vaiṣṇavism, Śaivism and Minor Religious Systems*, pp. 87-89

Deleury, A.G., *The Cult of Viṭṭhala*, pp. 65 ff.

Desai, Govindamurthi, "Paṇḍharapurada Pāṇḍuraṅga Karṇāṭakadavane? Mahārāṣṭradavane?", *Kastūri*, Special Issue, September 1985, pp. 49-56

Kane, P.V., *History of Dharmaśāstra*, vol. 4, pp. 712-722

Ramachandra Rao, S.K., *Purandarasāhityadarśana*, vol. 1, Introduction, pp. 13 ff.

Puṇḍarīka-cāritra, Puṇḍarīka-viṭṭhala-cāritra, MSS. in Institute for Kannada Studies, University of Mysore, Mysore

Paṇḍharīpura-kṣetra-māhātmya, Paṇḍarī-māhātmya, Paṇḍharapuramāhātmya, etc. of Gopālabodha,Tenāli Rāmakṛṣṇa, Dinakara Svāmī, Prahlāda Mahārāja, Bālamukunda Kesarī, etc.

Purāṇas—*Skanda, Bṛhannāradīya, Kumāra, Viṣṇu, Padma*

The worshipping (*pūjā*) staff of Viṭṭhala at Paṇḍharapura are from Karnataka for the most part. Five special services commencing at 03.30 hours are offered to the deity every day. A special feature of the services is music and dance offerings made incessantly and traditionally both by devotee musicians and dancers and by employee servitors within the framework of the organisation and administration of the temple. As will be presently shown, the Viṭṭhala deity originated in Karna-

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taka, and Paṇḍharapura was a part of Karnataka. The Viṭṭhala cult is found practised in Karnataka since at least the 6th cent. A.D. and practised by members of the Vaiṣṇava sect since at least the 9th cent. A.D. Every Vaiṣṇava saint singer of Karnataka has been, from the earliest times, a devotee of Paṇḍarī Viṭṭhala and has used 'Viṭṭhala' as his signature in his compositions. Many of them have been Vārakārī devotees.

Pilgrims to Paṇḍharapura are of two kinds: Casual and Vārakārī. (Vāra means repetition of a performance with fixed periodicity). Vārakārīs are again of two kinds: pilgrims who visit the shrine every month and pilgrims who visit the shrine by walking on prathamaikādaśī (eleventh day of the bright half of the lunar month of Āṣāḍha and of Kārttika). Vārakārism transcends all differences of caste and social structuring (cf. the devotees of Ayyappan of Śabarimalai). All Vārakārīs are mutually equal and are equally venerated. A Vārakārī wears a rosary of *tulasī* beads around his neck, fasts on every ekādaśī, is honest and truthful, fears sin, carries a saffron banner and shuns meat and wine.

The servitor who offers music and dance *sevā* at *aṣṭāvadhāna* at the Viṭṭhala temple is called Haridāsa. It is probable that the name Haridāsa was borrowed from the Vaiṣṇava saint singers to the music and dance servitor at the temple or *vice versa*. All Haridāsas of Karnataka, e.g. Śrīpādarāya, Vyāsarāya, Purandaradāsa, Vādirāja, Kanakadāsa have used the term 'haridāsa' with deep reverence, probably in this special sense. PV was probably a Vārakārī Haridāsa. This will be mentioned again presently.

Viṭṭhala is not a Sanskrit word. The word Viṣṇu is transformed into *viṇṇu, viṇhu, veṇhu, veṭha,* etc. in Prakrit. But it assumes the *tadbhava* forms *viṭṭa, biṭṭi, biṭṭiga* in Kannada. It may be recalled for example, that the name Viṣṇuvardhana (Hoysala king) became Biṭṭideva; he was also called Viṭṭhalarāyadeva. Moṭe suggests that Vīraballāḷa, brother of this Viṭṭhalarāya (1117-1137 A.D.) gave his brother's name to this deity and erected a shrine to the devotee Puṇḍarīka (*Temples and Legends of Maharashtra*, cit. S.K.Ramachandra Rao, *Purandarasāhityadarśana*, vol. 1, Introduction, p.13). The names *Viṭṭa* and *Viṭṭayya* are encountered in Kannada inscriptions (e.g. *South Indian Inscriptions*, 9.1.28, 959-960 A.D.). In comparatively recent times (1809 A.D.) Kāśīnātha Upādhyāya *(Viṭṭhala Ṛṇmantrasārabhāṣya)* endeavours in a rather far-fetched attempt to furnish an etymological derivation of the word Viṭṭhala in Sanskrit: *Viṭṭhala = Viṭ+ṭha+la; vit-vedanam, jñānam; tena ṭhāḥ śūnyāḥ; tān lāti svīkaroti*!

The correct name of Paṇḍarapura is Paṇḍarage, a Kannada word, notwithstanding R.G. Bhandarkar who holds that 'Pāṇḍuraṅga' is transformed to 'Paṇḍhara' by abbreviation. There are some who opine that Paṇḍarādri-raṅga and Pāṇḍurādri-raṅga are Sanskritised forms of 'Bīḷigiri raṅga' (lit. 'white-mountain-raṅga'), a hill-shrine for Viṭṭhala in Mysore district in Karnataka. This seems implausible. The small township of Paṇḍarage had been a part of Karnataka since at least the early

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sixth cent. A.D. A copper plate inscription of the Rāṣṭrakūṭa king Avidheya of Mānapura branch records in 516 A.D. the endowment of five villages including 'Pāṇḍaraṅgapalli' to the Viṭṭhala Temple and contains the words 'Viṭṭha' (15th line), 'Pāṇḍoraṅgapalli' (19th line) and 'Paṇḍarādrīśa' (25th line) in what is probably the earliest known occurrence (*Mysore Archaeological Report*, 1929, pp. 197-210). Another inscription, dated 810 A.D. confirms this endowment by Amoghavarṣa of the Rāṣṭrakūṭas. An inscription of 1189 A.D. dehorts, under adjuration in the name of Viṭṭhala those would seek to damage the temple.

A wall pillar in the fourteen-pillared maṇṭapa of the Viṭṭhala Temple carries an inscription written on all sides in Kannada and Nagari characters. Dated at 1236 A.D., it records that Someśvara of the Hoysalas conquered the local king, had camped on the bank of the Bhīmarathī and had gifted an *agrahāra* to Viṭṭhaladeva of Paṇḍarage, who caused the lotus-heart of the devotee Puṇḍarīka (note the pun) to blossom; '*bhīmarathī-nadī-tīra-sanniviṣṭa-paṇḍarage-nāmānaṃ mahāgrāmaṃ adhivasate puṇḍarīka-manaḥ-kumudavikāsa-sudhākarāya bhagavate śrī-viṭṭhaladevarāya-hiriya-raṅga-saṁjñaka-mahāgrāmam*'. Note the Kannada word '*hiriya-raṅga*' (large-raṅga) applied to the large township. An inscription found in Beṇḍigeri (18 km. from Belgaum in North Karnataka) dated 1249 A.D. refers to 'Viṣṇu who abides in the Puṇḍarīka-kṣetra on the bank of the Bhīmarathī river' as Viṭhoba. Yet another inscription of 1270 A.D. found in Paṇḍarage mentions that Bhānu, son of Keśava, conducted '*āptoryāma*', a variety of *somayaga*. Another inscription in the same place dated 1273 A.D. records that the Yādava king Rāmacandra of Devagiri and his chief recordist Hemādri came to Paṇḍarage in pilgrimage to have *darśana* of Viṭṭhala and made munificent grants for the services. Paṇḍharīpura Viṭṭhala and Viṭhala are mentioned in an inscription of 1131 A.D., found near the *samādhi* of Cokhāmeḷa in the Viṭṭhala Temple. The Kannada poet Cauṇḍarasa describes himself as '*prasanna-śrīmad-abhaṅga-viṭṭhala-padāmbhoja-mattamadhukara*' (a bee drunk with the honey of the lotus feet of Śrī Abhaṅga-Viṭṭhala), in the colophons of his two poetical works, viz. *Abhinavadaśakumāracarite* and *Naḷacampū*.

The evolution of Viṭṭhala cult in Karnataka may now be briefly considered. The first instance of this cult among the available sources is that of Acalānandadāsa who had the vision of Viṭṭhala while bathing in the Candrabhāgā river in 801 A.D., according to the Turuvekere MSS (G. Varadaraja Rao, *Śrī Śrīpādarājara kṛtigaḷu*, Introduction, pp. ii-vi). This may be interpreted as Acalānandadāsa finding an idol of Viṭṭhala while bathing in the Candrabhāgā river. It is relevant to recall here that according to a traditionally established faith among the Mādhva orthodox, Śrīpādarāya, Brahmaṇyatīrtha and Vyāsarāya also found Viṭṭhala icons similarly in the Bhīmarathī. The Mādhva faith originated in the 14th cent. A.D. in Karnataka. Hence Acalānandadāsa was a *smārta Vaiṣṇava* of the *Bhāgavata sampradāya*. Some of his descendants wear the *gopicandana* (a mark of Mādhva faith) but have remained Hoysala Karnataka *smārta Brāhmaṇas* even today and perform the

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worship of Viṭṭhala; many of them are named Viṭṭhala.

Acalānandadāsa created and gifted the agrahāra Narasiṁhapura as also a monastery (*maṭha*). The Turuvekere MSS. mentioned above give the details of the seven *maṭhas* established by him and his descendants and the villages gifted by them for their sustenance. These include Dāsanapura in Kuṇigal and Viṭṭhalapura in Māgaḍi, which are very near Sātanūru where PV and his ancestors lived.

Viṭṭhala of Karnataka has greatly attracted devotees from both Maharashtra (e.g. Jñānadeva, Ekanātha, Nāmadeva, Nivṛttinātha, Tukārāma and Rāmadāsa) and Karnataka (see below). Jñānadeva says (*Jñānadeva gāthā*, Abhaṅga 764): '*Kānaḍā ho Viṭṭhalu Karṇāṭakū yeṇe majalāvile vedhi*' (This Kannaḍa Viṭṭhala of Karnātaka dragged away my mind to himself). Nāmadeva says (*Nāmadevagāthā*, Abhaṅga 538-1): *'kāśiye kanojā dvārake gujarū kānaḍā Viṭṭhala paṇḍariye'* (Just like Kāśī in Kanoj, Dvārakā in Gujarat, so is Paṇḍharī Viṭṭhala in Karnataka). Nāmadeva also exclaims *'kānaḍā Viṭṭhalavo ubhā bhivare tīri'* (The Viṭṭhala on the bank of the Bhīma is Kānaḍā i.e. of Karnataka), *'nāma barave, rūpa barave, darśana barave kānaḍiyā'* (The name of this god of Karnataka is lovely, his form is beautiful, his vision is beautiful). D.K. Bhimasen Rao (*Survey of the Literature of Karnataka-Andhra-Maharashtra of the 13th cent. A.D.*, p. 99, Research Board Publication No. 3, Osmania University, Hyderabad, 1942) gives an *abhaṅga* of Jñānadeva (*Abhaṅgamālā*, 345), composed in Kannada, wherein Jñānadeva is overwhelmed with the beauty of Paṇḍharirāya Viṭṭhala. The *textus constitutio* is somewhat corrupt and may be reconstructed as follows:

अक्का नी केळे चिक्क ना (नन्न) मातु।
कारति (कादले) धनिगे मरुळादेने।
चेलुवाने चेलुवाने।
पण्ढरिराय चेलुवाने ।
एल्ले दोरक्याने एल्ले बारन्ने (बारने)
पुण्डलीकन भक्तिगे बन्द।
रखुमादेवि वर विट्ठलने॥

The lovelorn heroine says to the *dūtī*: "sister, please listen to my brief request; I am crazed with love to my Lord (Paṇḍhari Viṭṭhala); he is beautiful, simply beautiful; he is not found wherever I seek him; why cometh he not? Did he not come in response to the devotion of Puṇḍalīka? He is the bridegroom of Rakhumā devi! Could this be the reason for his not keeping his tryst with me?"

Ekanātha, another great saint of Maharashtra, identifies Viṭṭhala with Karnataka repeatedly and calls him Kānaḍā:

नाठवेचि दुजे कानड्या वाचुनि। कानडा तो मनि ध्यानि वसे।

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(Dear Lord Kannaḍiga Viṭṭhala, there is none else in my mind than you!)

He goes even further and asserts that (Candrabhāga) tīrtha is Kānaḍa, its god is Kānaḍa, the (Paṇḍharapura) kṣetra is Kānaḍa, Viṭṭhala is Kānaḍa, his devotee Puṇḍalīka is (also) Kānaḍa, who made Viṭṭhala to stand (waiting) on a brick.

तीर्थ कानडे, देव कानडे ।
क्षेत्र कानडे, पण्ढरीये ।
विट्ठल कानडे, भक्त कानडे ।
पुण्डलीक उघदे उभे केले।

Nāmadeva has sung, even before Ekanātha:

विट्ठल कानडे बोलू जाणे।
त्याचि भाषा पुण्डलीक नेणे॥

(Viṭṭhala knows Kannada language; his devotee Puṇḍalīka sings his glory in the same language).

Madhvācārya is said to have gifted icons of Viṭṭhala for worship to his disciples in the monasteries of Sirūru, Puttige and Subrahmaṇya. As mentioned already, Śrīpādarāya, Brahmaṇyatīrtha and Vyāsarāya found icons of Viṭṭhala in the Candrabhāgā river during their pilgrimage to Paṇḍarage. One such icon is still being worshipped in a branch of the Vyāsarāya Maṭha at Abbūru (near Cannapaṭṭaṇa) in Karnataka. Śrīpādarāya probably commemorated the event by assuming the *aṅkita* (pen-name) of Raṅgaviṭṭhala. Vyāsarāya was probably the moving spirit behind the erection of the Vijayaviṭṭhalarāya Temple in Hampi and brought Viṭṭhala to the Vijayanagara empire; again, he gave the *aṅkita* of Viṭṭhala to his foremost disciple, Purandaradāsa, who composed under the signature of Purandara-Viṭṭhala; The birth name of Purandaradāsa is generally believed to be Śrīnivāsa (>Sīnappa) nāyaka; the adjectival *'purandara'* in the signature is derived from Purandaragaḍha (about 8 km. from Paṇḍarage or from Purandarālayaghaṭṭa (near Tīrthahalli in Shimoga district in Karnataka).

Purandaradāsa who is venerated as 'Karṇāṭaka-saṅgīta-pitāmaha' was a staunch devotee of Paṇḍarī Viṭṭhala and this is reflected in many of his songs; one song, in which he exercises his liberty and familiarity which is the right of an intimate devotee, and in which he teases Viṭṭhala, may be offered in illustration:

राग–केदारगौल
ताल–एक

शरणु शरणु निनगेंबेनो विठल ।
एरवु माडदे एन्न कायो विठल ।

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अरसि रुक्मिणिगे नीनेनेन्देयो विठल ।
सरसिजसंभवसन्नुतविठल ।
बिरुदिनशङ्खव पिडिदेयो विठल
अरितु इट्टिगेय मेले निन्तेयो विठल ।

Purandaradāsa teases Viṭṭhala: 'Whatever tiff did you have with queen Rukmiṇi—so that she has, huffily, left you standing alone and stands away from you ? Only your own son, Brahma should praise you ! You hold the title-proclaiming conch shell. (you have taken so many titles, e.g. protector of devotees etc. to yourself). You have to blow your own conch to announce your greatness ! You started out to test your own devotee, Puṇḍarīka, but ended up having to stand permanently on a brick !'

Traditional belief has it that Purandaradāsa stayed for as long as 12 years at Paṇḍarage. It is not unlikely that the word *'haridāsa'* acquired a semantic extension and became synonymous with the vaiṣṇava saint singer-composers of the Mādhva persuasion. A very large number of such composers, commencing right from Śrīpādarāya became Viṭṭhala devotees, pilgrimaged to Paṇḍarage and suffixed *'viṭṭhala'* to their signatures in a sense of dedicating the song to Viṭṭhala (add '*viṭṭhala*' after each of the following): *raṅga, vijaya, gopāla, hayavadana, muddu, rāmacandra, veṇugopāla, madhveśa, mohana, guruvijaya, hayagrīva, virajī prāṇeśa, bādarāyaṇa, keśava, gurugopāla, tandegopāla, vyāsa, narasimha, purandara, jagannātha, raghupati, bhūvarāha-raghupati, śrīpati, tande śrīpati, śrīnidhi, tande śrīnidhi, śrīvara tīrthapāda, muddumohana, śrīramāpati, kamaleśa, kamalāpati, śrīśa, śrīśakeśava, śrīśaprāṇeśa, guruśrīśa bhīmeśa,* etc. Hundreds of such *haridāsas* have flourished since the 15th cent. in Karnataka, and many such devotees continue to live amidst us.

Besides, in the 15th-16th cent. Karnataka, when PV and his father lived, devotion to Viṭṭhala and allegiance to Paṇḍarage had diffused into every corner. The names Paṇḍaribhaṭṭa, Pāṇḍuraṅga, Viṭhappa, Viṭhala are profusely found in inscriptions of this age; when the merit of gifts and endowments is extolled in inscriptions, Paṇḍarage is mentioned along with Vārāṇasī, Gayā and Prayāga.

v. *Paṇḍarī Viṭṭhala of Sātanūru*

It is evident that PV and his father Viṭṭhalārya were devotees of Lord Paṇḍarī. Viṭṭhala installed at their birthplace Sātanūru. At Māgaḍi, which is quite near Sātanūru and at Kuṇigal, there are villages and lands gifted to the Acalānandadāsa *Maṭhas;* these may be regarded as belonging to *Bhāgavata sampradāya.* Viṭhalārya and his son are *smārta Brāhmaṇas of Jamadagni gotra;* it is probable that they owed allegiance to such a *Bhāgavata Maṭha.* His repeated *stuti* (praise and prayer) of Viṣṇu and of no other god confirms that he is a Vaiṣṇava:

ब्रह्मकारैर्विरचितवपुर्योऽखिलस्थानकस्थो
ऽस्तोकं शोकं नुदति नितरां यः श्रुतिश्रामवर्ती ।

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योऽलङ्कारैरधिकसुभगो रागपूराभिगम्यो
वन्दे कालत्रितयमहितं माधवं तं च नादम् ॥ (SC, 1.1.1)
कल्याणं बहुलं देशी वसन्तं ललितं मुदे ।
नटनारायणं वन्दे श्रीसारङ्गविभासकम् ॥ (RM, 1.1)
अनेककोटिब्रह्माण्डनायकद्रौपदीलज्जानिवारक ... (RJ,1.7 pr.)
श्रीलक्ष्मीपतिचित्तवैभवसकृद् भ्रूक्षेपसंज्ञाज्ञया
विश्वाकारवती महागुणवती मायानटी नृत्यति ।
तां को नर्तयतीह वामननृसिंहादिस्वरूपैरलम्
तौ वन्देऽखिललोकनाटकमयौ मायां च मायापतिम् । (NN, 1.1)
ईशं यतिलयोपेतं वर्णभेदैरुपाश्रितम् ।
रासक्रीडामयं नत्वा वक्ष्ये नर्तननिर्णयम् । (NN, 1.2)
कचचिबुककुचाग्रे पाणिषु व्यापृतेषु
प्रथमजलधिपुत्रीसङ्गमेऽनङ्गभूमौ ।
ग्रथितनिबिडनीविग्रन्थिनिर्मुक्तिहेतो
श्चतुरतरविलासः शार्ङ्गिणो वः पुनातु (DP.60)

The reference to *māyā* in NN, 1.2 suggests that PV was an *advaitin (smārta)* and to Narasiṁha that he was of the Acalānandadāsa *Maṭha.* Acalānandadāsa and his descendants are *smārta Vaiṣṇavas* of the *Bhāgavata sampradāya* and of the Hoysala Karṇāṭaka *(hoisaṇiga, voiśaṇiga) Brāhmaṇas* by caste. PV describes himself as '*karṇāṭa-jātīya*', invariably in the colophon to every work of his: (He also describes himself as orginating in Karnataka region in SC. colophon). The only *jāti* (caste, community) among *Brāhmaṇas* in Karnataka who describe themselves as of *karṇāṭaka-jāti* are the Hoysala karṇāṭakas, so called probably because they migrated originally from the land of the Hoysalas after the rule of the latter came to an end. They are now found in the Mysore and Hassan districts, largely.

vi. *Śrīkaṇṭha*

Śrīkaṇṭha, disciple of PV and author of the *Rasakaumudī* (RK) hailed from South India according to Jani (Introduction to RK, pp. 7-8). The following reasons may be adduced to infer that he may have hailed, like PV, from Karnataka:

1. The name Śrīkaṇṭha is more common in the erstwhile Mysore State than in other parts of South India.
2. He reveres his guru PV as 'Karṇāṭaka-bhūṣaṇa' (RK 4.77)
3. He difines *mukhārī* as *śuddhasvaramela* (*ibid.* 2.79), a South Indian equation.
4. He describes the *śuddha-*, *madhya-*, *ekarāga-* and *sarvarāgamelas* of the *vīṇā* and determines the intervals of the (Indian) chromatic scale on the basis of the

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svayambhū (self-generated) svaras like Rāmāmātya and PV (*ibid.* 2.22-55).

5. He describes the *mukhārī mela* as the first and the *mālavagauḍamela* as the second. He depicts the latter as occasionally omitting *ri* and *pa* and as having *ni* for *graha, aṃśa* and *nyāsa*, exactly like Rāmāmātya and PV (*ibid.* 2.83-88). It may be recalled that it was during this period that Purandaradāsa is believed to have added *ri* and *pa* in the *ārohaṇa* also of *mālavagauḍa* and established it as the pedagogic exemplar (*abhyāsagāna-māṭṛkā*) in Karnataka music.
6. He delineates the *sāraṅga mela* exactly as PV does (*ibid.* 2. 167-169).
7. He describes the *prabandhas navaratna, sūryaprakāśa* and *candraprakāśa* (*ibid.* 3. 125, 127-128) which are given only by PV.
8. He gives the *vādya prabandhas* (instrumental compositions) *vyāpa-kaśrutibhūṣaṇa, rudrabhūṣaṇa* and *pāṭacālī* (*ibid.* 4. 71-78) which were prevalent in Karnataka.
9. He defines the ten *sañcas* (claimed by PV to be known only to the practical exponents of his times) exactly as in NN (*ibid.* 4. 172-178).
10. While describing the danseuse (*ibid.* 5.27) he offers to the danseuse of Karnataka the second rank in importance immediately after he refers to the qualities of the danseuse from Lāṭa (where his patron Śatruśalya ruled).

It is possible that PV pilgrimaged with Śrīkaṇṭha to Paṇḍarage and then settled at Ānandavallī under the patronage of Burhan Khan and composed the SC while his disciple Śrīkaṇṭha proceeded to Jamnagar and settled under the patronage of Śatruśalya to compose the RK. An interesting influence of PV on Śrīkaṇṭha is that the former's work is named (*Sadrāga*) *candrodaya* while the latter's work is called (*Rasa*) *kaumudī*. Further instances of the guru's influence on the disciple are discussed later in the present Introduction (VIII, i).

vii. *Musical Environment*

PV mentions only his parents, caste, place of birth and patrons in his works but nowhere states the cultural environment, art background, traditional learning, etc. of his family, nor where and from whom he learnt music, dance and Sanskritic scholarship. He also does not specifically mention the areas of his learning. These can only be inferred from his work. He is an expert in what is today known as Karnataka music, Hindustani music, dancing, lexicography and dramaturgy. He is familiar with some forms of dances which are native to Karnataka, Andhra, Tamilnadu, Gujarat, etc. and several musical forms which are left undescribed by other authorities. He is familiar with Persian music. He describes North Indian items such as *dhrupad* dance, *jakkarī* and *rāsa*. Thus his approach to art is holistic, and canvas, pan-Indian. However, he is remarkably silent on the great changes which were sweeping across the whole country—fundamental changes in *rāga, tāla, gīta, vādya, prabandha* and *nartana*, even changes which were occurring in his own

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Karnataka and changes which were revolutionising music and dance in the courts of his own royal patrons. Interestingly, he does not belittle the importance of contemporary usage, for he repeatedly directs the reader to refer to '*loka*', '*loka-vṛtti*', etc.

PV flourished in the latter half of the 16th cent A.D., as will be presently shown. Kuṇigal quite near Sātanūru, was an important seat of learning, arts and culture for several centuries, especially the 15th-17th cent. A.D. In fact, the name *Kuṇigal* (lit. dancing stone) stems from a local legend that Śiva became Naṭārāja and was petrified while dancing. Māgaḍi near Sātanūru must also have been a centre of musical learning because it is famous over the centuries for the making of *tambūri (=tānpūra)*. Sāvantarāya, who obtained the region of Māgaḍi as *jahagīr* (gift assignment of revenue of land) from Acyutarāya, Emperor of Vijayanagara was ruling Sāvanadurga between 1543-1571 A.D. The rulers of Mysore who were contemporaries of PV were Boḷacāmarāja Waḍiyar (1553-1572 A.D.), Timmarāja Waḍiyar (1572-1578 A.D.) and Rāja Waḍiyar (1578-1617 A.D.). Nijaguṇa Śivayogi, the philosopher, saint-composer flourished at Cilukavāḍi near Koḷḷegāl in the mid-16th cent. A.D. The Vijayanagara empire was ruled by Kṛṣṇadevarāya, Acyutarāya and Aḷiya-Rāmarāya at Hampi at about this time. Akbar ruled the Mughal empire from Delhi. The Nāyaka king Raghunātha was the ruler at Tanjore.

Music had reached the zenith of its development in Vijayanagara empire in the 15th-17th cent. A.D. Kṛṣṇa(bhaṭṭa), maternal great-grandfather of Rāghavendra-tīrtha (a Mādhva monk, 1601-1673 A.D. of Mancāle in Karnataka) is mentioned by the latter's biographer Nārāyaṇa (*Rāghavendra-vijaya,* 3.6, 7) as *vīṇā* teacher of Kṛṣṇadevarāya of Vijayanagara and was presented by the latter with a thick garland of pearls and other insignia of honour. Bhaṇḍāru Lakṣmīnārāyaṇa, author of the *Saṅgītasūryodaya* also makes a similar claim. Rāmāmātya, author of the *Svaramela-kalānidhi* and bearer of the honorific titles *rāyabayakāra, toḍaramalla* and *abhi-navabharatācārya,* invented a new *vīṇā* keyboard in the name of Acyutarāya of Vijayanagara. Among the foremost Vaiṣṇava saint composers of this period may be mentioned Vyāsarāya (*'kalpanācaturānana, abhinavabharatamuni, vidyāsimhāsanā-dhyakṣa'* according to Tulajendra, *Saṅgītasārāmṛta,* ch. 12. p. 158), Purandaradāsa (*'karnāṭakasaṅgīta-pitāmaha'*), Kanakaḍāsa, Vādirāja and Vaikuṇṭhadāsa while Nijaguṇa Śivayogi was a foremost composer among Vīraśaivas. Candraśekhara's *Pampāsthāna-varṇanam* and the eyewitness accounts of foreign travellers such as Abdur Razak, Nuniz, Barbosa and Paes testify to the excellence of music and dance as well as exotic influences on our arts and culture of this age. Sūrdās, Nandadās and other 'aṣṭachāp' poets, Kabīr and Tukārām flourished in the North during this period. Tāḷḷapākam composers, Peddadāsari, Śivanārāyaṇatīrtha, numerous yakṣagāna composers flourished in Andhra. S. Seetha has ably depicted the glory of music and dance in Tamilnadu during this period in her '*Tanjore as a Seat of Music*'.

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Music and dance had reached a pinnacle of excellence at this time in Bijāpur in the Bahmani kingdom: Ibrāhim Adil Shah II has inaugurated the *dhrupad* in the South, an echo from the royal court of Akbar. It may be noted that PV gives the first theoretical recognition of this form in the NN Ibrāhim wrote the *Kitāb-i-nauras* in 1597-1599 A.D. containing 59 *dhrupads* and a few *dohas*. He was himself a musician and had entertained about 4000 musicians (graded into *atāi, dhāḍi* and *guṇijan*) of whom Bakhtar Khan and Chand Khan were foremost.

PV was in the vanguard of the renaissance of Indian music and dance and in particular, an avant courier of Karnataka music and South Indian classical dance. It is during this period that the principle of equivalence *(paryāya tattva)*, principle of representation *(pratinidhi tattva)*, scalic standardisation of *rāgas (melapaddhati)*, keyboard standardisation *(vīṇāmela)*, etc. in melodic material, *sulāditālas*, ten vital elements *(daśaprāṇa)* of *tālas*, compositional forms such as *kṛti, devaranāma, nāmāvali, daśāvatāra, vṛttanāma, sulādi, ugābhoga*, etc. and *tambūri* as an instrumental innovation were adding a new dimension, a new direction and a new focus to our music. This is true of dance also: *dhvāḍa, kvāḍa, urupa, dhrupad, sulādi, śabda, svarābhinaya, svaramaṇṭha, jakkaḍi*, etc. entered through Karnataka and spread into neighbouring states. Similarly, new pathways were being created in Hindustani music: *rāga-rāgiṇī* classification, *rāga*-reification, *rāgamela*, new *tāla* creations, and compositional creations such as *dhrupad, khyāl, ghazal, bhait, turige*, etc. and instrument innovations such as *sitār* and *tablā*. Interval fixation on keyboards was also accomplished in this period. Hindustani music also was acquiring a formal definition through stabilisation of compositional categories such as the *dhrupad*, introduced by Mān-tanvār and popularised by his court musicians such as Bhānupaṇḍit, Bakshū nāyak, etc. Rāmadas and Mahāpati were similarly foremost singers in the court of Islam Shah.

Akbar's court was indeed a great confluence of the musical genius of not only India but of many countries, far and near. Distinguished musicians from Iran, Turkey, Tabriz, Oxus, Transoxania, Mangolia, etc. thronged to his royal court and vied with each other in making it a veritable *'saṅgītārṇava mandira'* (RJ, 2.78). Tānsen was a polestar among this galaxy, which included Gopālanāyaka, Naubat Khan, Parveen Khan, Miyālāl, Sargam Khan, Rangasen, Barkhat Khan, Masit Khan, Rahīm Khan, Bābā Rāmdās, Vīrmaṇḍal, Subhān, Chand Mia, Baz Bahadur of Mālava, Dawood, Tān-taraṅg, Sūrdās, Khāsim as well as great female musicians such as Rehmān, Shertū, Hīrā, Gulbadan, Sukhbadan, Mussammat, etc. Āgā Mahamed and Achwālī of Tabriz, Sharāf of Nishapur, Hafīz and Nazar of Transoxania also sought Akbar's patronage and adorned his court. The music of Haridāsa Svāmī, Tānsen's *guru* and the Kṛṣṇa-permeated music of Sūrdās echo down this corridor of Time to our own days.

The only musician-musicologist-danceologist who graced Akbar's court from the South-Karnataka—was PV. He was a unique confluence of Karnataka music,

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Hindustani music, Persian music, dancing, dramaturgy and lexicography in this court; he was the only musicologist who composed two works, viz., NN and RM in Akbar's court. S. Srikantha Sastri, the eminent historian writes (*Bhāratīya Saṁskṛti*, p. 262) that Akbar honoured PV with the title *'Akbarīya Kālidāsa'*. (It may be mentioned in parenthesis that Gaṅgādhara, author of the *Hastāmbhojālimālā* which is a panegyric on Akbar is also said to have received this title: ABORI, 12. 396-399; M.N. Srinivasa Ayyangar, *Samskṛta-kavicaritre*, vol. 1, pp. 832, 833).

III. CHRONOLOGY

PV was born probably in the second quarter of the 16th cent. A.D. His life extended till the end of the century and possibly overflowed into the first decade of the 17th cent. A.D.

i. *Rāgamālā*

Of all the works of PV, the date of composition of only RM may be fixed with some degree of definiteness. The dates of the others are conjectural.

P.K. Gode, in his "Notes on Indian Chronology: Date of *Rāgamlā* of Puṇḍarīka Viṭṭhala" (ABORI, 13, 1931-1932, pp. 337-340) extracts from a MS of RM (BORI No. 1026/1884-1887) the following chronogram on the date of its composition:

शाके वस्वङ्कवेदाब्जकपरिगणिते धातृसंवत्सरेऽस्मिन्
आषाढे कृष्णपक्षे शशधरसुदिने पञ्चमी रेवतीभे ।
नागांव(बा)धर्मसूनुर्द्विजवरतिलको विट्ठलोऽस्तीह विद्वान्
तेनेयं रागमाला रसिकजनगले भूषणार्थं कृता हि ॥

Here *śaka* is *śālivāhana*; *vasu* (8), *aṅka* (9), *veda* (4), *abjaka* (? *abjaja* ?) (1) gives, according to the rule *'aṅkānām vāmato gatiḥ'*, the year 1498 in this *śaka*. According to the Ephemeris, the chronogram yields Monday (*śaśadhara-sudine*), *pañcamī* of the dark lunar half of the month of *Āṣāḍha* of *dhātṛ saṁvatsara*, 1498, corresponding to Monday, July 16, 1576 A.D. when two-thirds of the stellar mansion of *Revatī* had elapsed. The MS copy is dated *saṁvat* 1671 i.e. 1615 A.D.: *'saṁ* 1671 *phālguna su.* 12' i.e. 39 years after the composition of the work, as Gode has computed (*loc. cit*).

The dates of composition of NN, RJ, SC, DP and ŚN are relative to the date of RM. None of them is dated; their dates may be arrived at only inferentially, based on circumstantial evidence.

Nartananirṇaya, Rāgamañjarī

NN offers no clue to the date of its composition except saying *'akabara-nṛpa-rucyartham bhūloke sarala-saṅgītakam idaṃ kṛtam'* (NN, 4.2.675). However, RM gives proof of the upper limit of the date of NN; for, the BORI MS No. 1026 mentioned above begins as follows:

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स्वस्ति । श्री गणेशाय नमः ।
कल्याणं बहुलं देशीवसन्तं ललितं मुदे ।
नटनारायणं वन्दे श्रीसारङ्गविभासकम् ।
विट्ठलेन समुद्धृत्य सारं नर्तननिर्णयात् ।
श्रीमत्कपिलमुन्यर्थं क्रियते रागमालिका ।

So, PV has extracted RM from NN for the sake of Kapilamuni. This passage, incidentally, vindicates my conjectural emeṇdation of *'granthārtha-nirṇayāt'* in the impressi typis of RM to *'nartananirṇayāt'* (R. Sathyanarayana, *Puṇḍarīkamālā,* Introduction, p. 19). Therefore NN was completed before 1576 A.D. which is the date of composition of RM. Since the reign of Akbar extended from the last week of May 1562 A.D. to October 17, 1605 A.D. NN must have been written between 1562 A.D. and 1576 A.D.

The 'Kapilamuni' referred to in the above passage was also a king, for the above-mentioned MS of RM has the following verse at the end:

नरपति स सभायां कण्ठसद्भूषणार्थम्
सकलगुणिगणाग्रे रागवद् विट्ठलोक्ता ।
विविधगुणसुरूपैर्योजिता रागमाला
सुललितकं वे (?वै) धार्यतां सर्वलोके: (?के, कैः) ॥

PV has thus offered the RM ('garland of *rāgas*') to decorate the neck of the king in the presence of all *guṇins* (which is a pun for both a virtuous person and an expert musician, a term which acquired the latter connotation in Muslim courts especially of Akbar in the North and of Ibrāhim Adil Shah II in the South), thus implying that the king was himself a *guṇin.* This garland of *rāgas* was strung together with the various *guṇas* (qualities such as intervallic content, *varjya, vakra, graha, aṁśa, nyāsa,* etc. *svaras*) and *surūpa* (attractive *dhyānamūrti,* i.e. reification-*ślokas*). So this *rāgamālā* could be worn not only by the king but also by all musicians and all listeners *('sarvalokaiḥ')*.

The 'Kapilamuni' referred to in the above passage is, almost certainly Akbar himself. It obliquely refers to Akbar in the following ways (i) Kapila is the fifth incarnation of Viṣṇu (Cf. *nā'viṣṇuḥ prithivīpatiḥ'*) who taught the Sāṅkhya system of philosophy (*Bhāgavatapurāṇa,* 1.34). He was born as the son of the sage Kardama and Devahūti, daughter of Svāyambhuva Manu. (ii) Arundhatī, *Śraddhā, Havirbhuk, Gati, Kriyā, Khyāti, Śāntā, Anasūya* and *Kalā* were his sisters (*ibid.* 3.24). These are implied as the qualities of Akbar. (iii) He taught his mother the doctrines of Sāṅkhya philosophy which describes the nature of suffering and sorrow *(duḥkha),* causes of *duḥkha,* destruction of *duḥkha,* knowledge of the means of achieving this

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and thus emancipates the *jīva* from the trilogy of *duḥkha,* viz. *ādhyātmika* (self-induced), *ādhidaivika* (caused by divine dispensation) and *ādhibhautika* (caused by physical, environmental factors). Kapila and his philosophy are referred to in the *Mahābhārata* (*Vanaparvan*, 106, 107, 223; *Udyogaparvan*, 109; *Śāntiparvan*, 274, 276). This is a reference to the new religion *Dīn ilāhi* which he contemplated and later founded in 1581 A.D. to eclectically synthesise the best in all religions, and the title *'jagadguru'* which he assumed. (iv) Kapila means yellowish red (*gaura*, Akbar's complexion). (v) The *nirukti* has *'tattvapravacanād eva kapilācārya ucyate'*. (vi) *Viṣṇusahasranāman* has: *'maharṣiḥ kapilācāryaḥ kṛtajño medinīpatiḥ'*. (vii) Kapila is the name of *turuka,* the fragrant sapling of cardamom (*Oṣadhinighaṇṭu*, 21).

PV refers to Akbar three times in the RJ: Mādhavasiṁha (his patron for RJ) and his brother Mānasiṁha are like the two arms of Akbar (in valour and conquests): *'akabarakṣoṇīpateḥ svau bhujau'* (RJ, 1.3d); their duty (religion ?) lies with Akbar: *'akabaranṛpadharmī'* (RJ, 1.5a); Akbar, who is a bee *('repha')* and the master (protector, promoter) of the *(makaranda) rasa* (honey) of the (flowers of) *rāga* (red) inflorescence *(rāgamañjarī)*, is splendorous: *akabaś caikarepho'yaṁ jayati śrīrāgamañjarīrasapaḥ'*. Indeed, even though PV wrote at the request of Mādhavasiṁha (RJ, 1.8-13):

शुष्काङ्गी घनचार्वङ्गी काकली तव किन्नरी ।
वर्धमानोल्लसद्रागं विवादयति, तत् कथम् ।
नानापण्डितमण्डिता सुरसभा श्रीधर्ममूर्तिः सभा
श्रीमद्राजकुमारशोभितसभा प्रख्यातकीर्तिः सभा ।
ब्रह्मविष्णुमहेश्वरैः परिचिता संपूर्णविद्या सभा
श्रीमन्माधवसिंहराजरुचिदा शृङ्गारहारा सभा ॥
अगणितगणकचिकित्सकवेदान्तन्यायशब्दशास्त्रज्ञाः ।
दृश्यन्ते बहवः, सङ्गीती नात्र दृश्यतेऽप्येकः ।
इत्युक्ते माधवसिंहे विट्ठलेन द्विजन्मना ।
नत्वा गणेश्वरं देवं रच्यते रागमञ्जरी ।

it gives the impression of being addressed to Akbar himself.

PV describes his patron Mādhavasiṁha and his lineage thus (RJ, 1.1-13). employing *śleṣa*: Bhānu (dāsa) of the Kacchapa (*vulg.* Kacchawaha) clan shone like the very Sun (bhānu); he had a valorous son, Bhagavantadāsa. The latter had two sons, Mānasiṁha and Mādhavasiṁha. They were courteous, heroic, very dutiful, verily like the sons (Rāma and Lakṣmaṇa) of Daśaratha. They were like the two arms of Akbar, both efficient in the science of war; they were like the Sun in splendour and charity; they were lords of wealthy lands; they had accepted Akbar (Akbar's religion?) as their dharma (Bhānudāsa, called Bhaharmal by Muslim historians,

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had given his daughter in marriage to Akbar; Bhagavāndās gave his daughter Mānbāī in marriage to Selim who later came to be called Jehāngīr; thus Bhagavāndas was Akbar's brother-in-law, while Mānasiṁha and Mādhavasiṁha were Jehāngīr's brothers-in-law; hence they were Akabara-nṛpa-dharmau). They were more powerful than even Indra. They were like *two* movable Meru mountains in all the Earth and Sky. They were like the Sun and the Moon among the stars (i.e. among all the other kings). Among them Mādhavasiṁha is a *paramavaiṣṇava*, always engaged in dancing in devotional offering to Viṣṇu.

श्रीमत्कच्छपवंशदीपकमहाराजाधिराजेश्वरः
तेजःपुञ्ज(महा)प्रतापनिकरो भानु[दास]: क्षितौ राजते ।
तस्यासीद् भगवन्तदासतनयो वीराधिवीरेश्वरः
क्षोणीमण्डलमण्डनो विजयते भूमण्डलाखण्डलः ॥
तस्य द्वौ तनयौ प्रभूतविनयौ शूरौ महाधार्मिकौ
जातौ पङ्क्तिरथात्मजौ त्वकबरक्षोणीपतेः स्वौ भुजौ ।
सिंहौ माधवमानपूर्वपदकौ सङ्ग्रामदक्षावुभौ
तेजस्त्यागसहस्रहस्तकलितौ श्रीसर्वभूमीश्वरौ ॥
अकबरनृपधर्मौ शक्रतश्चापि(?ति?)भीमौ
धरणिगगनमध्ये जङ्गममध्यमेरौ(?रू) ।
सकलनृपतितारांचन्द्रसूर्याविमौ द्वौ
जगति जयनशीलौ माधवमानसिंहौ ॥
तयोर्माधवसिंहोऽयं राजा परमवैष्णवः ।
सर्वदा विष्णुभक्त्यर्थं नाट्यारम्भं करोति हि ।

PV composed RJ at the request of Mādhavasiṁha and NN at the request of Akbar. He wrote NN and RM only after he left Mādhavasiṁha for Akbar's court. So he must have composed RJ only when his patron was physically and mentally near Akbar. Historians of the Mughal court and of Rajasthan give only a sketchy, diffuse, disjointed account of the brothers Mānasiṁha and Mādhavasiṁha, even more so of the latter. The following chronology of Mādhavasiṁha, which is the only available source for determining the date of RJ is reconstructed from an eclectic synthesis of the following sources, among others:

Abul Fazl, *Akbar-nāma*; Abul Faizī, *Āyīn-i-Ākbarī*; Badaunī, *Muntakhab-ut-Tavarīkh*; Col. Tod, *Annals and Antiquities of Rajasthan*; Kunwar Rafaqat Ali Khan, *The Kachhawahas under Akbar and Jehangir:*

1572 Mādhavasiṁha takes Akbar's infant son Daniel to Ajmer; Akbar seizes Gujarat.

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1573-76 helps Bhagavāndās in the seiges of Gujarat.
1576 joins Mānasiṁha at Mewad to fight Rāṇā Pratāp, and defeats latter, stays in Mewad till 1578. At the end of 1578, returns to Fatepur-Sikri and stays with Akbar.
1580 takes Daniel to Ajmer and returns to Fatepur-Sikri with him.
1586-1590 wars in Afghanistan; joins Bhagavāndās at Lahore. The latter dies; meets Akbar on his visit to Lahore and stays with him; rules Panjab with Qulij Khan.
1598 meets Akbar at Agra.
1599 deputed under Selim to the battle in Mewad; returns to Akbar.
1603 displays great valour in the attack on Malwa and the Deccan with Akbar, who promotes him from 1500 cavalry to 3000 Jāṭhs additionally.
1604 returns with Selim; he is ordered to assassinate Basu, ruler of Māu, who escapes.
1605 Akbar dies.

RJ speaks of Bhagavāndās, Mānasiṁha and Mādhavasiṁha together, presumably living at the time. Bhagavāndās died in 1589 A.D. but had already left for Lahore to assume charge of his *jahagir* in 1578 A.D. *Therefore the RJ must have been composed earlier than 1578, between 1572-1578* A.D. because the first association of Mādhavasiṁha with Akbar is in 1572 A.D. Of the two brothers, Mādhavasiṁha was the more scholarly, academic, religious, inclined to cultural pursuits and the arts. He was therefore Akbar's favourite and was in the latter's company most of the time, especially during the early years of his association with Akbar.

PV must have been attracted to Akbar's court as many musicians of distant places such as Transoxania, Oxus, Mongolia, Tabriz, etc. were, and must have sought Akbar's patronage. He was an excellent musician-dancer-musicologist, specialising in *kinnarī*. NN, SC and RJ reveal his excellence in both Karnataka music, Hindustani music as well as Persian music; NN establishes his expertise in dancing. RJ shows that he was an outstanding *kinnarī* player:

शुष्काङ्गी घनचार्वङ्गी काकली तव किन्नरी ।
वर्धमानोल्लसद्रागं विवादयति तत् कथं । (RJ, 1.8)

बहुरसमकरन्दा सच्चिदानन्दकन्दा ।
अविमुकुलितयासां किन्नरीरागराशी । (RJ, 2.75)

He wrote the NN to cater to Akbar's taste (in music and music theory): *'akabaraṅnṛparucyartham'*—probably at the latter's request. Such royal request was quite common in those days, e.g. Rāmāmātya wrote the *Svaramelakalānidhi* at the request of his royal patron, Rāmarāya of Vijayanagara; Kallinātha composed the

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Saṅgītakalānidhi at the request of his king Devarāya II; Polūri Govinda wrote the *Tāladaśaprāṇadīpikā* and the *Rāgatālacintāmaṇi* at the request of Bussa (Rāma) bhūpāla; Veṅkaṭamakhin composed the *Caturdaṇḍīprakāśikā* at the request of Vijayarāghava Nāyaka of Taṅjore etc. Such instances may be multiplied. PV himself wrote SC and DP at the request of Burhān Khān, RJ at the instance of Mādhavasiṁha. So there is nothing extraordinary in such a request or suggestion on Akbar's part, especially in view of the fact that his court lacked an expert *lakṣaṇakāra* while it overflowed with practical exponents—the *vidyāvantas*,—to borrow an expression from Śāṅgadeva (SR. 6.979). PV combined in himself both the theory and practice of both Karnataka music and Hindustani music, as well as of dance, a working knowledge of Persian music, dramaturgy and lexicography. He was probably the only scholar-expert from South India. (There was no rapport between Delhi and the Bahmani kingdoms, especially the musician king Ibrāhim Adil Shah II, because these latter were *ṣhiyaḥs* and were quite opposed to Mughal rule). It is possible that the request/suggestion/commissioning for NN may have been transmitted through Mādhavasiṁha, whose protégé PV probably was; mutual esteem and regard between PV and Mādhavasiṁha must have found in each other an oasis of viṣṇubhakti and an affinity for music and dance. PV does not explicitly say that Akbar actually asked him to write the NN or the RM; they were written *'akabaranṛparucyartham'*, *'kapilamunyartham'*. But in SC he records a specific, explicit request of Burhān Khān and in RJ, of Mādhavasiṁha.

It is pertinent in this context to refer to another source describing PV's patron Mādhavasiṁha. This consists of two MSS no. 409/1882-83 and No. 517/1891-95 of the BORI, Poona, reported by P.K. Gode (ABORI, vol. 13, p. 339, 1931-32): both are copies of *'patraprasasti'* or *'vaṁśapāvana-paripāṭi anukrama'* and eulogise Mādhavasiṁha as *'sārvabhauma'*, clearly an exaggerated panegyric (cf. *śrīsarvabhūmīśvara*, RJ, 1.4d). The work is composed by Dalapatrāya who says:

अथ प्रथमं यवनराज्याधिकारनियोगभृता यथाशक्त्युपचरितनानाशास्त्रविशारदविबुधवृन्देन पित्रा ग्राहित-गीर्वाणयावनशास्त्राभ्यासस्तदनु च हिन्दुम्लेच्छमहीपालपरिचर्यापारतन्त्र्येऽपि विद्याव्यसनव्यग्रचेता बहुषु जनपदेषु विविधविद्वत्सपर्यापरिचयसंपादितसुरनागव्रजयवनभाषाकाव्यरसालङ्काराद्यभिविशः कथमपि पूर्वपुण्यप्राग्भारसन्दर्शितफलोदयो निखिलराजन्यराजिनीराजीव (?) श्रीमन्माधवेन्द्राणां परिचारकपमा-समानस्मि (?) दलपतरायः।

These self-descriptions show a remarkable parallel, intended or not, between patron and protégé. Both copies originate only in Gujarat and therefore may be assumed to have been written when Mādhavasiṁha was in Gujarat, which was, as mentioned above, in 1572 and 1573-1576 A.D., the first in company with Akbar and the second with Bhagavāndās. The first visit was probably too short while the second was long enough to develop cultural pursuits and provide patronage to arts

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and literature. It was probably during this period that the *'Patraprasasti'* was written. In the absence of evidence to the contrary, in view of the similarities between description of Mādhavasimha in the RJ and *Patraprasasti*, it may be assumed (however weakly) that RJ was composed during 1573-1576 A.D. If PV's references to Akbar in RJ mentioned above may be construed as indicative of Akbar's presence, especially *'akabaścaikarepho'yam jayati śrīrāgamañjarīrasapaḥ'* (RJ, 1.14cd), the date of RJ may be taken as 1572 A.D. and the date of NN as between 1572 and 1576 A.D. and of RM as 1576 A.D. It would therefore appear that though PV first wrote NN at Akbar's instance at Agra, Fatepur Sikri or even Delhi between 1565-1575 A.D. he was then attached to Mādhavasiṁha, who always stayed close to Akbar during this period and whose qualities attracted him greatly, and therefore came down to the South with his patron, probably with the hope or wish of seeing his homeland and home again. One other even weaker conjecture is possible for the date of RJ: at the commencement of RJ, PV describes a dance, probably *rāsa*, by Mādhavasiṁha and his courtiers through a *gadya* composition; Mādhavasiṁha was a *'paramavaiṣṇava'*; if these are related to the proximity of Agra to Brindavan and Mathura where dance and music offerings to Kṛṣṇa are common and traditional, RJ could have been composed at Agra, instead of in Gujarat. RJ could have been composed in 1598-1599 A.D. at Agra where Mādhavasiṁha was with Akbar in this period. This is not very plausible because SC and DP were composed, as will be shown presently, between 1583-1589 A.D. in the South and it is unlikely that PV again returned to Agra and sought patronage with Mādhavasiṁha.

So, until further data are available, the date of NN may be taken as 1572-1576 A.D., of RJ as 1572 A.D. and of RM as 1576 A.D.

ii. *Sadrāgacandrodaya, Dūtīkarmaprakāśa, Śīghrabodhinī-nāmamālā*

PV narrates the circumstances leading to the composition of SC in its introductory verses (SC, 1.2-8) as follows: the royal dynasty of king Fārakī (Fārukī, DP, 50) consisted of kings who were virtuous, valorous, philanthropic, blameless, generous, famous, aesthetes in literature, etc. (SC, 1.2); Ahmad Khān of this dynasty was efficient in warfare, terror to his enemies, dispelled always the darkness of poverty (SC, 1.3). His son Tāj Khān was like the jewel *vaijayanta* to the Fārakī dynasty, swept out the enemies as the strong wind sweeps the clouds, very capable in protecting and administering his subjects, virtuous and generous (SC, 1.4). His son Burhān Khān was prominent like *tilaka* on the forehead of the Fārakī *vaṁśa*, handsome like cupid, learned in all arts like music, brilliant in literature, and destroyed the darkness of poverty of the virtuous (or expert in music), a veritable ocean of charity and munificence (SC, 1.5). He listened to music in his luxurious residence *(bhogavasatī)* in the well-appointed capital Ānandavallī, which adorned the South like a *tilaka* on the forehead (SC, 1.6; DP, 50: *curahāna*, which is probably corrupt by graphic deterioration for Burahāna Khān). Burhān Khān then desired scholars

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to publish *rāgas* which were suffering from discrepancies between theory and practice such that they were conciled in both (SC, 1.7).

PV has called this work *Sadrāgacandrodaya* in all the colophons and in 1.9, but *Rāgacandrodaya* in SC, 3.54, 55, 56, 57 and NN, 4.2.405.

It should be stated at the outset that the above statements are not mutually consistent. First, it is generally assumed by modern scholars (probably inaugurated by V. Raghavan) that Ahmad Khān, Tāj Khān and Burhān Khān were rulers of Khandesh. This assumption is based on PV's reference to the Fārūqī dynasty. Actually the name of the country has a crucial lacuna for two syllables in the *impressi typis* of SC: '... *nideśe*'. If it is taken as Khandesh, Ahmad is the founder of the dynasty. But the names of Tāj Khān and Burhān Khān occur nowhere in the entire history of the dynasty. Ahmad Khān founded the dynasty in 1382 A.D. which leaves a gap of more than two centuries till the date of SC, even if there were a Tāj Khān and Burhān Khān as his immediate lineal descendants. In the period under consideration, viz. 1560-1590 A.D. the kings of Khandesh were Muhammad Shāh II, Hasan Shāh, Adilshāh and Bahādūr Shāh (Qadr Khān). These were known under no other names, nor were there—even tiny—interim gaps during their respective successions.

It is commonly believed that PV wrote SC under the patronage of Burhān Khān of Khandesh. This belief has no basis in historical fact. It may be readily refuted by considering the chronology of the Muslim rulers in Khandesh and of the collateral reigns in Gujarat and Malwa. It suffices to say that (i) the following chronologies are based on consensus and (ii) they are continuous and contiguous.

I. CHRONOLOGY OF THE FĀRŪQĪ DYNASTY OF KHANDESH

1. Rājā Ahmad Malik Khān 1382 2. Nasīr Khān 1399 3. 'Ādil Khān 1437 4. Mubārak Khān, Chaukhaṇḍa 1441 5. 'Ādil Khān II 'Ainā 1457 6. Dāūd Khān 1501 7. Ghazni Khān 1508 8. Hasan Khān 1508 9. 'Ālam Khān (usurper) 1508 10. 'Ādil Khān III ('Ālam Khān) 1509 11. Mīrān Muhammed Shāh I 1520 12. Ahmad Shāh 1537 13. Mubārak Shāh II 1537 14. Muhammed Shāh II 1566 15. Hasan Shāh 1576 16. 'Ādil Shāh IV (Rājā 'Ālī Khān) 1577 17. Bahādūr Shāh (Qadr Khān) 1597.

II. CHRONOLOGY OF THE MUSLIM RULERS OF GUJARAT

1. Muzaffer I 1396 2. Ahmad I 1411 3. Muhammed I Karīm 1442 4. Qutb-ud-dīn 1451 5. Dāūd 1458 6. Mahmūd I 1458 7. Muzaffer II 1511 8. Sikander 1526 9. Mahmūd II 1526 10. Bahādūr 1526 11. Muhammed II 1537 12. Mahmūd III 1537 13. Ahmad II 1554 14. Muzaffer III 1562-1572.

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III. CHRONOLOGY OF THE MUSLIM RULERS OF MALWA

A. Ghūrīs	B. Khaljis
1. Dilāvar Khān Ghūri 1392	1. Muhammed 1436
2. Hūshang Shāh 1405	2. Ghiyāsud-dīn 1469
3. Muhammed Shāh (Ghaznī Khān) 1435	3. Nāsir-ud-dīn 1500
4. Ma'sūd 1436	4. Muhmūd 1510-1531

Thus the sequence Ahmad Khān–Tāj Khān–Burhān Khān occurs nowhere with contiguous succession. When Mīrān Muhammed Shāh II died, Akbar intervened and helped the former's son Hasan to succeed to the throne (1576). A young sensual master of the stables named Burhān Khān poisoned and killed Mahmūd III; he was himself killed, however, the next day (1554) by a vazīr, Shirwan Bhaṭṭy. There was at this time an influential vazīr named Tāj Khān. The assassinated Burhān Khān had no trace of royal blood and absolutely no connection whatsoever with Tāj Khān. Akbar entered Gujarat about 20 years after this and entered Khandesh about 30 years later. Nor did this Tāj Khān have a father named Ahmad Khān, much less a ruler of the name. Therefore this Burhān Khān is totally irrelevant to PV and to his SC and DP.

Only two persons named Burhān Khān are known to recorded history, one of them an imposter, in the 16th cent A.D. The imposter was a pretender to the throne of Ahmednagar and claimed in Akbar's court to be the original Burhān Khān (at a time when the original Burhān Khān was with Akbar under the latter's refuge!) and was promptly incarcerated. Nothing more is known about him.

There is a lacuna for two syllables in the *impressi typis* of SC in a part of the text which indicates the country of the Fārūqī dynasty. This lacuna is crucial to both the identity and date of the patron of PV and therefore to the date of SC. Because of the association with Fārūqī, the country is generally assumed to be Khandesh, as mentioned above. The ellipse could not be supplied because of the inaccessibility of the Bikaner MSS. of SC. If the lacuna for two syllables is conjecturally filled with 'bahma'-, it would indicate the Bahmani Kingdom and could be construed with the Nizāmshāhi dynasty of Ahmednagar in the Deccan. It is possible that the founder of this dynasty, viz. Hasan Gaṅgū Bahman or a successor lay claim to descent from an ancient Fārūq even as Malik Ahmad of Khandesh did.

The chronology of the Nizāmshāhi dynasty of Ahmednagar is (N=Nizāmshāh):

1. Ahmad N. 1490 2.Burhān N. I 1509 3. Hussain N. I. 1533 4. Murtazā I 1565 5. Husain N. II. 1586 6. Ismā'il N. 1589 7. Burhān N. II 1591 8. Ibrāhim N. 1595 9. Bahādur N. 1596. 10. Ahmad (usurper) 1596 11. Murtazā N. II. 1603. 12. Husain N. III 1630-1633 .

PV's time frame is incompatible with Burhān Nizāmshah I. Murtazā I was given to carnal gratifications and left the kingdom in the hands of his despotic and

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nepotic mother Khunza Humāyūn who greatly favoured her brothers 'Aīn-ul-Mulk and Tāj Khān. When she died, Murtazā turned demented and homicidal. He imprisoned Burhān-ul-Mulk and his sons at Lohagaḍh. Burhān escaped with the help of sympathetic vazīrs, was given refuge by Akbar (in 1583 A.D. at which time the impersonator turned up and ended up behind bars) and was offered help to recover the throne. Burhān tried twice in vain to capture Ahmednagar. Meanwhile, Murtazā was assassinated in 1588 A.D., by his own son Husain N. II, who ascended the throne. But Mirzā Khān, a minister of Ahmednagar conspired against Husain, dethroned him and coronated Burhān's son Ismā'il. At this time Burhān accepted Akbar's intervention (in the form of military help from Rājā 'Ali Khān of Khandesh and Āzam Khān); he probably stayed in 1589 A.D. at Ānandavallī, a small town 5 Km. west of Nasik in the Solapur district, which was a part of Ahmednagar kingdom. Both Ānandavallī and Solapur are part of the Deccan peninsula, justifying PV's description of Ānandavallī as '*dakṣiṇa-diṅmukhasya tilake*'. Paṇḍarage, it may be recalled, also lies in the same district. It is not improbable that PV joined Burhān Khān because of the attractive possibility of a pilgrimage to this place. Thus PV seems to have moved from Sātanūru to Akbar's court, then Mādhavasiṁha's court and finally to Burhān's court. His musicological writing seems to extend from 1572 to 1589 A.D.

According to the *Bombay Gazetteer* (vol. 16, p. 416), Ānandavallī town was so named after Ānandībāī, wife of the Maratha Peshwa Raghunātharāya in the 17th cent. A.D. If there is another Ānandavallī near Ahmednagar, or (less probably) is identified by PV with Ahmednagar itself, SC would be composed before Burhān Khān N. was imprisoned in 1583 A.D., preferably between 1565-1571 A.D., or during Burhān's rule at Ahmednagar (1591-1595 A.D.). The latter date is highly unlikely. If the former date, also less than probable, is accepted, then the order of composition of PV's works becomes SC-NN-RM-RJ instead of NN-RJ-RM-SC or NN-RM-RJ-SC. If the latter date (1591-1595 A.D.) is accepted for SC, the order would still be NN-RM/RJ-SC but leaves a long lacuna in the musicological activity of PV unexplained. On the whole, I am inclined to the order NN-RJ/RM-SC within the time frame of 1572-1589 A.D.

With regard to the sequence Ahmad Khān-Tāj Khān-Burhān Khān, the first may be interpreted as the founder of the dynasty, the second as a descendant (?). Tāj Khan, who was Burhān Khān's maternal uncle may have been greatly affectionate towards Burhān, who was gentle, cultured and lover of the arts as testified by PV in the SC, and after Husain's death, served *in loco parentis* for Burhān, and the latter may have looked upon the former as a foster father who was very close to his mother. PV reiterates that Burhān Khān is Tāj Khān's son in the DP also (50):

नरपति चु(!बु)रहानः फारुकी तीज(?ताज)सूनुः
कविमतिनलिनीनां भासते बालभानुः ।

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कविवर कुरु दूतीकर्मवर्मप्रकाशं
त्विति गदतिकृतं तत्पण्डरीविट्ठलेन ॥

This suggests that Burhān Khān was an young man when DP was composed (1565-1571 A.D.). DP was written at a specific request from Burhān: *'kavivara kuru dūtīkarmavarmaprakāśam'* as also SC: *'tat kurvantu sulakṣmalakṣyasahitaṁ rāgaprakāśaṁ budhā ityukte burahānakhāna-nṛpatau vidvat-sabhāmaṇḍale'* (SC, 1.7) if *'budhāḥ'* is taken as an honorific plural. SC and DP were both composed under the same patronage within the same range of time (1565-1572 or 1583-1589 A.D.). It is not possible to be more definite about the patronage and date of SC and DP until further historical data come to light. If '*bālabhānu*' in the above extract refers to the young age of Burhān Khān, then 1565-1572 A.D. becomes more probable for the composition of SC and DP.

ŚN offers no clue to the date of its composition and patron (if any); it commences directly after obeisance to Gaṇeśa and Bhāratī and concludes with a cursory colophon. Thematically, it bears an affinity to NN and DP rather than to SC, RJ or RM. There is an incidental parallel between RM and ŚN in the form of an ambitious hope of the author for permanence of the work:

RM colophon (BORI MS. 1026/1884-87):

दशशतकरमाली भानुभिर्भाति भानु-
र्दशशतशिरसा भूर्धार्यते संछ्रोभि:(?सच्छिरभि:)।
दशरथसुतनामोच्चारमात्रं च यावन्-
निवसतु भुवि तावद् वैट्ठली रागमाला ॥

ŚN colophon (Calcutta MS.):

यावद् हरिकथावाणीसिन्धुरिन्दुरवी दिश: ।
भूमौ तिष्ठतु तावत्तु नाममालापि वैट्ठली ॥

The fact that NN from which RM is extracted does not have such a benediction, and that the latter has independent invocation and colophon, proves that PV regarded RM as a separate, independent work.

IV. TREATISES OF PAṆḌARĪKA VIṬṬHALA: CONTENT ANALYSIS

i. *Sadrāgacandrodaya*

This name appears only once in the body of the work (SC, 1.8) and in the chapter-colophons and final colophon of the *impressi typis* (which is also the *editio princeps*). I have no access to the original MSS. of the work and am therefore unable to determine whether the latter is an editorial intervention. This name is some-

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times distorted into *Ṣaḍrāgacandrodaya* by cataloguers, a name which is entirely inappropriate and misleading. The author has, himself, consistently given the name *Rāgacandrodaya* in the body of the text (SC, 3.54, 55, 56) and elsewhere (NN, 4.2.405). It may be noted in parenthesis that the BORI MS. of *Bharatabhāṣya* of Nānyadeva (No. 111 of 1869-70) has the first folio (1a, 1b) of some 25 verses interpolated from the first leaf of SC with the following correspondence in the SC (ch. 1): 1, 8, 9, 10, 11, 12, 13, 14, 16, 17, 18, 19, 20, 21, 22, 23, 24 25, 26, 27, 28, 29, 30 and 31. Unfortunately this leaf also misses SC, 1.2-7, which if available, might have helped in resolving the question of the patron and date of SC.

SC consists of three chapters, called *prasādas,* viz. *svara-, svaramela-* and *ālapti-*. The second, viz. *svaramela-prasāda* is further divisible into two *prakaraṇas,* viz. *vīṇāprakaraṇa* and *melaprakaraṇa.* These contain 82, 140 (58+82) and 57 verses respectively totalling 279 ślokas. Of these, 263 are in *upajāti* metre (derived from a mixture of *triṣṭubh* varieties such as *indravajrā, upendravajrā* etc.), 1 in *mandākrāntā,* 6 in *śārdūlavikrīḍita,* 2 in *sragdharā,* 4 in *mālinī* and 3 in *anuṣṭubh* (thus totalling 16 in miscellaneous metres). The miscellaneous metres, except the *anuṣṭubh* occasionally replace *ya-gaṇa* with *ja-gaṇa.*

As the *raison d'être* for its composition SC professes to shed light on the darkness-ridden world of *rāgas* and conciliation between theory and practice (SC, 1.7,8). Burhān Khan addresses PV thus:

सन्त्यस्मिन् बहुधा विरोधगतयो लक्ष्ये च लक्ष्मोदिते
जानन्तीह सुलक्ष्मपक्षविगतिं केचित् परे लौकिकीम् ।
तत् कुर्वन्तु सुलक्ष्मलक्ष्यसहितं रागप्रकाशं बुधा
इत्युक्ते बुरहानखाननृपतौ विद्वत्सभामण्डले ॥

PV replies thus:

श्रीमद्धनूमद्भरतार्जुनादिहार्दं समादाय सतां जनानाम् ।
तमोनिरासाय विलासगत्या सद्रागचन्द्रोदयमातनोमि ॥
अहो बुधाः पूर्णविधूदयेऽस्मिंस्तमःस्वरूपो ग्रहणैकलोलः ।
क्रूराशयो यस्तदुपान्तमेति तथा प्रदध्वं निजलक्ष्यमत्र ॥

which also thus endeavours to justify or explain the title of the treatise. The following are the contents of SC.

I. *Svaraprasāda:* invocation 1, patron and his lineage 2-7, purpose of treatise 8-10, contents of three *prasādas* 11-15, *nāda, sthāna* 16-19, *śruti* 20-21, *svara* (definition, *śuddha, vikṛta,* difference from *śruti, vādi-samvādi,* etc.) 22-36, *grāma, mūrchanā, tāna (śuddha, kūṭa), prastāra (naṣṭa, uddiṣṭa)* 37-48, *graha, aṁśa, nyāsa, apanyāsa, vidārī* 49-50, *ṣaḍja* is universal *graha* 51, *varṇa-*

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alaṁkāra: sthāyī-prasannapūrva, prasannānta, prasannādyanta, prasanna-madhya, kramarecita 52-62; *ārohī-avarohi varṇas,* viz. *vistīrṇa, saṁnikarṣa, preṅkha, bindu, hasita, pracchādana, ākṣipta* 63-70; *sañcāri varṇas,* viz. *prasāda, prekṣaka, rañjita, utkṣepa, parivartaka, niṣkūjita, udvāhita, recaka, huṅkāra, lalita, krama, śyena, hlā (hrā)damāna* 70-80; conclusion, 81-82.

II. *Svaramelaprasāda*: (i) *vīṇāprakaraṇa*: introductory 1-5, *śuddhamela* and *madhyamela* key-boards 6, *ekarāgamela* and *sarvarāgamela* varieties in each 7-10, accordatura 11-14; placement of keys *(svarasthāna-nirṇaya)* in *śuddhamela vīṇā,* quantitative difference of one *śruti* is not a defect; extrapolation of keys to other registers 15-30, keys for *antara-kākalī* notes 31-34; varieties of *śuddhamela* 35-37; *madhyamela* keyboard: accordatura 38-40, variety 41; *svaravikṛti* reckoning, equivalents and alternatives in *mela* formation (*paryāyavṛtti*) 42-49; number of *melas* formed when one, two, three, four and five *svaras* are made *vikṛti (mela prastāra)* totalling 90 *melas* 50-58. (ii) *Melaprakaraṇa*: list of nineteen *melas* 1-6: (1) *mukhāri mela* and *rāga* 7-8 (2) *mālavagauḍa mela* and its derivatives *mālavagauḍa, gauḍakṛti, gurjari, ṭakka, pāḍī, kurañji, bahulī, pūrvī, rāmakrī, drāviḍagauḍa (sālaṅga, guṇakarī), gauḍī, baṅgāla, āsāvarī, pañcama, revagupti, prathamamañjarī, karṇāṭabaṅgāla, śuddhagauḍa, śuddhalalita, devagāndhāra, māravī* 9-22 (3) *śrīrāga mela* and its derivatives—*śrīrāga, mālavaśrī, dhanyāsi, bhairavī, saindhavī* 23-27 (4) *śuddhanaṭṭa mela* and *rāga* 27-29 (5) *deśākṣi mela* and *rāga* 29-31 (6) *karnāṭagauḍamela* and its derivatives—*karnāṭagauḍa, turuṣkatoḍī, śuddhabaṅgāla, chāyānaṭṭa, sāmanta* 32-37 (7) *kedāra mela* and its derivatives—*kedāra, nārāyaṇagauḍa, velāvalī, śaṅkarabhūṣaṇa, naṭṭanārāyaṇa, madhyamādi, mallāra, gauṇḍa, sālaṅganaṭṭa, bhūpālī, sāverī, saurāṣṭrī, kāmbojī* 37-48 (8) *hijeja mela* and its derivatives—*hijeja* and *bhairava* 48-50 (9) *hammīranaṭṭa mela* and *rāga* 51 (10) *kāmoda mela* and *rāga* 52-53 (12) *ābhīrī mela* and *rāga* 56-57 (13) *śuddhavarāṭī mela* and its derivatives—*śuddhavarāṭī* and *sāmavarāṭī* 58-60 (14) *śuddharāmakrī mela* and its derivatives *śuddharāmakrī (déśikāra), trāvaṇī, deśī,* and (different) *lalita* 60-64 (15) *devakrī mela* and *rāga* 65-67 (16) *sāraṅga mela* and *rāga* 67-69 (17) *kalyāṇa mela* and *rāga* 69-71 (18) *hindola mela* and its derivatives—*hindola* and *vasanta* 71-73 (19) *nādarāmakrī mela* and *rāga* 74-75: relaxation of definitions according to Hanūmān 76; *śuddha, sālaṅga* and *saṅkīrṇa rāgas* etc. Conclusion 76-82.

III. *Ālaptiprasāda* : 15 *gamakas kampana, līna,* etc. 1-10; *sthāya* varieties 11-21; *rāgālapti* and *rūpakālapti* varieties 22-34; mode of playing of *rāgas* on the *vīṇā: madhyamādi, mālavagauḍa, bhairava, śrīrāga, dhannāsi, mallāra, vasanta, varāṭi, rāmakṛti* 35-52; Conclusion and benediction 52-57.

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ii. *Rāgamālā*

As already mentioned, *Rāgamālā* is only an extract from the first *adhikaraṇa* of the third chapter of NN. However, PV treats it as a separate work because he writes an invocatory *śloka* in *śleṣa* at the beginning and independent concluding *ślokas* and colophon at the end as is evident from the BORI MS. No. 1026 of 1884-87 and Bikaner 513, 514 (Mitra, *Notices*, vol. 4) which have been quoted above. Further, Bhāvabhaṭṭa extracts *rāga* descriptions/definitions from *both* RM and NN, thus testifying to the independent status of RM, in both his *Anūpasaṅgītavilāsa* and *Anūpasaṅgītaratnākara.*

RM has for its main theme the description of *rāgas* in a family classification *(rāga parivāra)* consisting of *rāga, rāgiṇī* and *rāgaputra;* this is prefaced with an account of the necessary melodic infrastructure such as *nāda, śruti, svara, sthāna, grāma, mūrchanā, tāna, varṇa, alaṁkāra, gamaka, sthāya,* varieties of *rāgālapti, rūpakālapti, rāgasthāpanā* and kinds of *rāga.* Six *puruṣa* (male) *rāgas,* each possessed of five *strī* (female) *rāgas (=rāgiṇī)* and five *rāgaputras* (son-*rāga*), thus totalling sixty-six are described; each description contains both a reification or iconification *(dhyānaśloka)* and intervallic and scalic characterisation. Further details are available in the detailed contents of NN found at the beginning of the second volume.

Except in the invocatory first *śloka,* declaration of the purpose of writing the work and a prefatory line for commencing the work with a description of *nāda* (thus totalling five hemistichs) and the concluding verses and chronogramic colophon (quoted above), RM has a complete correspondence from 3cd to the end of the treatise with NN, 3.1. 25 ab to the end of the *adhikaraṇa*: NN, 3.1.47, 3.1.117 are not found in RM; RM, 83 cd is not found in NN. *Variae lectiones* in the two works are of a minor character.

The rest of the RM text consists of 212 *ślokas* without a further subdivision into *adhikaraṇas; ślokas* 1-145 and 212 are in the *anuṣṭubh* metre and the remaining 66, viz. 146-211 are composed in *sragdharā.* Change of metre with the change of topic seems to characterise PV's compositional style.

iii. *Rāgamañjarī*

RJ is a relatively short treatise devoted to the descriptions of *rāgas* ; while SC deals with *rāgas* of what evolved into Karnataka music, RM, NN and RJ describe *rāgas* of what came to be called Hindustani music because the former was written in South India and the latter works, in North India.

RJ consists of two chapters, *Svarādhyāya* and *Rāgādhyāya* with 76 and 79 *ślokas* respectively, thus totalling 155 verses, besids a prose passage between 1.7 and 1.8. Of these, seven (1.1-4, 9, 10; 2.78) are composed in *śārdūlavikrīḍita* metre; 1.11, 2.76, 77 are *viṣama vṛttas,* set in 21-16, 16-15 and 22-21 syllables respectively; these syllabic quantities are confirmed by collative consensus, but hypometry cannot be ruled out as a transmissional defect in the last two instances. Two *ślokas,* viz. 1.5, 6

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are in *mālinī* metre. The prose passage is a *gadya prabandha* of somewhat indeterminate, but possibly *citra* variety. (Verse numbering in RJ here is adopted from the *Puṇḍarīkamālā* edition, which however, wrongly enumerates the first two *ślokas* as 1-2 and 3-4 respectively, carrying this error throughout the *svarādhyāya*).

RJ has the following contents:

I *Svarādhyāya*: lineage of patron Mādhavasiṁha 1-6; Mādhvasiṁha dances in a devotional offering 7 prose; he expresses wonder at the wonderful melodies emerging from PV's *kinnarī vīṇā* 8; describes his own court which sadly lacks a musician 9-11; PV responds by composing RJ to please both scholars and Akbar 12-14; definition of *rāga* 15, origin of *nāda, sthāna* 16-20, *śruti* 21-24, *śuddha* and *vikṛta svaras* 25-41, *grāma* 41-47, *mūrchanā* 47-51; *tāna* 52-55, *prastāra* 55-59, *saṅkhyā* 60-61, *naṣṭa* 61-63, *uddiṣṭa* 64, *varṇa* 65-66, *alaṁkāra* 67, *gamaka* 68 ab, *ālapti* 68 cd-71ab, *melaprastāra* 71cd-76.

II *Rāgādhyāya*: *rāgas* are unlimited 1-2; list of 20 *melas* 3-6 (1) *mukhāri mela* and *rāga* 7-8 ab (2) *soma mela* and *rāga* 8cd-9 (3) *toḍī mela* and its derivatives—*toḍī, śuddha bhairava* 10-12 (4) *gauḍī mela* and its derivatives—*gauḍī, karṇāṭabaṅgāla, gūrjarī, bahulī, āsāvarī, rāmakalī, māru, guṇakarī, ṭakka, śuddha lalita, pañcama, paṭamañjarī, mālavagauḍa, pūrvī, baṅgāla, bhairavī, pāḍī* 13-23ab (5) *varāṭī mela* and its derivatives—*śyāmavarāṭī, śuddha varāṭī* 23cd-25ab (6) *kedāra mela* and its derivatives—*kedāra, gauṇḍa, malhāra, naṭanārāyaṇa, velāvalī, bhūpālī, kāmbojī, madhumādhavī, saṅkarābharaṇa, sāverī, suhavī, nārāyaṇī, kedāranāṭa, devakrī* 25cd-35 (7) *śuddanāṭa mela* and *rāga* 36-37ab (8) *deśāksī mela* and *rāga* 37cd-38 (9) *désikāra mela* and its derivatives—*deśikāra, trāvaṇī, desī, lalita, dipaka, vibhāsa* 39-43ab (10) *sāraṅga mela* and *rāga* 43cd-45ab (11) *āherī mela* and *rāga* 45cd-47ab (12) *kalyāṇa mela* and *rāga* 47cd-49ab (13) *kāmoda mela* and *rāga* 49cd-50 (14) *hijeja mela* and its derivatives—*hijeja, bhairava* 51-52 (15) *nādarāmakrī mela* and *rāga* 53-54ab (16) *hindola mela* and its derivatives—*hindola, vasanta* 55ab-56 (17) *karṇāṭa mela* and its derivatives—*karṇāṭa, sāmanta, saurāṣṭrī, chāyānāṭa, śuddhabaṅgāla, turuṣkatoḍī* 57-62ab (18) *hammīra mela* and *rāga* 62cd-63 (19) *mālavakaiśika mela* and its derivatives—*mālavakaiśika, mālavaśrī, dhannāsī, bhairavī, saindhavī, devagāndhāra* 64-68ab (20) *śrīrāga mela* and *rāga* 68cd-69; reiteration of limitlessness of *rāgas* and exhortation to extend their knowledge by extrapolation 70; equivalence of Persian modes called *parada* with *rāgas* 71-75; eulogy of RJ 76-77; benedictory colophon on RJ and Mādhavasiṁha 78-79.

iv. *Nartananirṇaya*

a. Extent

NN has for its central theme the dancer and as ancillary to it, the cymbalist *(tāladhārī)*, drummer *(mṛdaṅgi)*, singer *(gāyaka)* and drama *(nāṭaka)*, as stated in

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NN, 1.2, 3. These are the determinants *(nirṇaya)* of dance *(nartana)* and hence the title of the treatise, *Nartananirṇaya*. The collative source B indicates these five chapters on its flyleaf which contains a statement that the work is complete in the codex; however, it ends with *'śubhamastu'* at the end of the 4th chapter, i.e. *nartakaprakaraṇa* and does not contain a chapter on drama. In fact, no collative source of NN available to me contains this promised fifth chapter. MS. No. 65 of the Anup Sanskrit MSS. Library, Bikaner, is described as being complete and as containing the fifth *nāṭakaprakaraṇa*: 'it has folios 1-54 with folio no. 31 and end missing; soiled. In five *prakaraṇas—tāladhartṛ, mṛdaṅgin, gāyaka, nartaka and nāṭaka* (Catalogue of the Anup Sanskrit Library, Bikaner, 1944, p. 257). This seems to be the only source in which NN is complete with the *nāṭakaprakaraṇa* (though I learn from a private source that the fifth chapter is actually not available in this codex also, despite the above remarks in the above catalogue). Unfortunately, I have no access to the Bikaner MSS. of NN.

NN has the following extent in the available four chapters:

1.	Tāladhartṛ	260	ślokas
2.	Mṛdaṅgin	116	
3.1	Gāyaka-Rāgādhikaraṇa	234	
3.2	Gāyaka-Prabandhādhikaraṇa	344	
4.1	Nartaka-Nartanādhikaraṇa	237	
4.2	Nartaka-Nṛttādhikaraṇa	676	
	Total	1867	

This enumeration includes eight instances (NN, 3.1.166; 3.2.344; 4.1.194; 4.1.237; 4.2.1; 4.2.143; 4.2.362; 4.2.673) where a third hemistich (designated as 'ef') is included under a single *anuṣṭubh śloka* for the sake of expediency such as translation, conclusion of a topic, *adhikaraṇa* or *prakaraṇa*. Among the above, 66 *ślokas* viz. 3.1.168-233 are composed in *sragdharā* metre and one viz. 4.2.675 is a *viṣama vṛtta* (18-20 syllables) probably involving hypermetry or hypometry. The concluding *śloka* i.e. 4.2.676 is in *śārdūlavikrīḍita*. All the rest are in *anuṣṭubh*.

b. Illustrative Material and Contents

As befits a treatise on a performing art such as music and dance, NN contains a few illustrative passages: *alaṁkāras* 1.26-34; *mārga tālas* 1.113-115; *deśī tālas* in notation 1.139-197; *mṛdaṅga hasta-pāṭas* 2.55-76; *varṇālaṁkāras* 3.1.80-103; *nṛtta* procedures and choreography for *mukhacālī* 4.2.431-461; *abhinaya* for *nāndī śloka* 4.2.463 prose. Of these, *mṛdaṅga hasta-pāṭas* (manual techniques) and *varṇālaṁkāras* (melodic phrases) are borrowed from SR.

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The contents of NN may be found in the detailed table of contents given at the beginning of each chapter of the present work and need not be repeated here. However, the methodology or logic adopted by PV in composing the NN may be briefly elucidated at this point.

c. Methodology

The subject matter central to NN is dancing; this proceeds by the performance by its practical exponent, the dancer. (It may be noted that the central figure of NN is the male dancer, *nartaka,* while *pātra* and *nartakī* are only cursorily treated. NN, 4.2.330cd); hence the title of the treatise is *Nartananirṇaya* and that of the dance chapter, *'nartaka' prakaraṇa;* the merits and defects of the *nartaka* are described in five *ślokas* (NN, 4.2.325-330 ab) while *nartakī* is mentioned only in passing (4.2.330d). In other dance treatises the danseuse is accorded greater importance.

Nartana (dance) is determined *(nirṇaya)* in terms of the dance troupe (*vṛnda*). According to NN this consists of only *gāyaka* (singer), *tāladhārin* (cymbalist), *mṛdaṅgin (mṛdaṅga* player), flautist, *mukharī* (chief drummer, *naṭṭuva,* dance composer) and of course, the dancer (NN, 4.2.375-379ab). The dancer being the central figure, the most space (913 *ślokas*) is accorded to him. *Gāyaka* is the next most important, for he provides both word content and music and is therefore given the next place of honour (about 578 *ślokas*) and just precedes the climax chapter viz. the fourth. The flautist who simply follows the vocalist and has no independent function in a dance recital is described *inter alia* in the dance chapter in some 38 *ślokas* (4.2.379cd-417ab). *Gāyaka* provides the textual and melodic framework for the dance, while *mṛdaṅga* and *tāla* (cymbal) provide the rhythm frame in terms of *tāla* and *laya.* Of these, the former is the more important because he is *'prekṣitamukha'* (NN, 2.7a), i.e. leader of other (percussive) instrumentalists who look up to him for guidance and direction. So the chapter on *mṛdaṅga* precedes that of the *gāyaka; tāladhārin* keeps time and beats out both *tāla* and *jati* in a dance and follows the *mṛdaṅgin;* hence he precedes the latter in treatment. The chapter on *tāladhartṛ* is more than twice in extent than that on *mṛdaṅgin,* but this is so only because the former includes about 144 *ślokas* on *mārga* and *deśī tālas* and *tāla pratyayas;* otherwise, both chapters are approximately equal in extent—127 and 116 *ślokas* respectively. Therefore NN takes up the subject matter in an ascending order *(ārohakrama)* of importance. NN is unique in its content and quantity of *vṛnda* and radically differs from the *sampradāya* (orchestra) of a dance described in parallel works, e.g. SR (for details, see comm. NN, 4.2.375-379ab).

Each *prakaraṇa* of the NN gives at the beginning a summary of its contents except *nartanādhikaraṇa* (4.1). All available MSS. reval this exception, the reason for which is not known. Such a summary is given, together for both 3.1 and 3.2 at the beginnig of the former, thus treating both *adhikaraṇas* as constituting a single chapter. Separate lists of contents for *tāla, rāga, prabandha, pratyaṅgābhinaya,*

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compositional or structural elements, etc. are provided in the respective *adhikaraṇa* before taking up their definitions, descriptions or discussion. Each *prakaraṇa* begins with a definition of the respective performer in terms of his functions, merits and defects; it proceeds to discuss or describe the materials of performance, medium, techniques and forms or compositional repertoire.

Thus, the *tāladhartṛ* chapter is naturally divisible into the following thematic clusters which possess a rough sequential coherence: cymbal player—performance materials (structural elements, techniques)—composing instrumental compositions—performing stances—the instrument (cymbal)—varieties of instrumental compositions—*tālas (tāla pratyaya-pratyayasādhana).*

The *mṛdaṅgin* chapter is also similarly treated: *mṛdaṅga* player—his varieties, merits and defects of performer and his hands—instruments—instrumental techniques—varieties of instrumental compositions and repertoire for a recital—performing stances.

The *gāyaka* chapter has two *adhikaraṇas*: *rāgādhikaraṇa* commences with a definition of singer, his merits and defects; next, it lays down the infrastructure for melodic frame, melodic elements, tone curvatures and sentences of *rāgālāpa*; then follow varieties of *ālapti*, establishing a *rāga*, lists of *rāgas* and description of *rāga-rāgiṇīs-rāgaputras* in a family classification.

Prabandha—musical composition—has two aspects: words and music. Its word content is now analysed into syllabic structures and the fruits said to accrue to the performer and patron from their use; musical content consists of *rāga* and *tāla*; the former is treated in the preceding *adhikaraṇa* and the latter in the very first *prakaraṇa* because it is essential to both dance and song. This is why *prabandha* follows *rāga* and *tāla*, and precedes *nartana. Prabandha* is here first analysed into its melodic and structural elements, and is classified through them; then, ancient *prabandhas*, textually and orally transmitted, are listed and then described. As with *tāla*, *rāga* and dance forms, PV concludes the topic with description of contemporary material from different provinces. The chapter concludes with an account of merits and defects of songs and of the music composer.

Nartakaprakaraṇa is the most important and is the basis or cause of the title of the present treatise. It is also composed in two *adhikaraṇas* dealing with *nartana* and *nṛtta* respectively. The former describes aesthesis derived from emotive situations involving a discursively semantic or referential theme. The latter deals with aesthetic experience derived from pure form through disposition, movement and configuration of the various parts of the human body. The latter is more autonomous and tends to be abstract in its symbolic expression or communication, while the former uses the latter as its expressional and communicative instrument through natural, referential meanings and represents conventional usage through ascribed semantic equations. *Nartana* and *nṛtta* are therefore based on discursive and representational symbolic material respectively. Representation of mean-

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ing—discursive or representational—is called *abhinaya* and may be accomplished through four modes: verbal, corporeal, emotive and costumery as well as make up. Realistic expression or communication of referential meaning is called *lokadharmī* while conventional representation is called *nāṭyadharmī*. If explict or indicative of external objects, *dharmī* is called *bāhyavastv-anukāriṇī*; if implicit, suggestive or symbolic, it is *cittavṛtty-arpikā*. The two *dharmīs* together constitute *citrābhinaya* (special representation).

Emotive aesthetic experience is compounded of one or more external stimuli *(vibhāva)*, behavioural response to such stimuli *(anubhāva)*, central, substratic or dominant mood, feeling, temperament or affect generated in the mind in response to a given emotive situation *(sthāyībhāva)* and a dynamic flux of sustaining, supportive, incidental, penumbral emotional states surrounding the *sthāyībhāva* (*vyabhicāri-* or *sañcāri-bhāva*). Such representation is called *bhāva-rasābhinaya* in NN. This then, is the scheme of the *nartanādhikaraṇa*.

Nṛttādhikaraṇa may be broadly divided into two parts: grammatical and performative. For the purpose of dance, the human body is divided into six major members or *aṅgas* viz. head, trunk, arms and legs and their respective subdivisions or minor members called *pratyaṅgas*. For example *pratyaṅgas* of head (*śiras*) are eyebrows, eyes (eyelashes, eyeballs), nose (nostrils), cheeks, chin, teeth and facial coloration or complexion; those of the arm are shoulder, arm, elbow, forearm, wrist, palm (and back of the hand) and fingers. *Āṅgikābhinaya* consists of formations, configurations, outline, movements, positioning, etc. of the *aṅgas* and *pratyaṅgas*. This is the grammar portion of NN consisting of the analogues of alphabet, word formations, phrases, clauses and sentences (in which conjunctions, prepositions and syntactical rules or conventions are invoked). Spatial configurations of the static and moving human body (kinematics) evoking aesthetic experience (e.g. *sthānaka, karaṇa, aṅgahāra, cārī, hasta, aṅghri, recaka, vartana*, etc.) are accommodated under the appropriate *aṅga* or *pratyaṅga*. NN is parsimonious in describing some items (e.g. *karaṇa, aṅgahāra*), original and additive in some other items (e.g. *hasta, aṅghri*); it meticulously athetises material which is useful in stylised expression in dramatic representation (even though it professes to include it within its purview). The performative section of this *adhikaraṇa* deals with the participants of the dance experience such as *nartaka, pātra, nartakī*, patron, the audience *(sabhāsada)*, their merits and defects. This is followed by disposition of the assembly; next the orchestra in which only the flautist and flute are discussed since the other members, viz. *tāladhārī, mṛdaṅgin* and *gāyaka* are already described in previous chapters.

Next, items of an actual dance recital are taken up—*entree* of the danseuse, *mukhacālī* (including *puṣpāñjali* and various *gatis*), *śloka (nāndī)*, kinds of *urupa, dhvāḍa, kvāḍa, lāga* and *bhramarīs*. Finally, contemporary dance forms of various provinces, e.g. *śabda, svarābhinaya, svaramaṇṭha, gīta, cindu, dharū, dhruvapada,*

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jakkaḍī and *rāsa*. These forms are classified under *bandhanṛtta* which follows prescriptive rules leading to complex configurations and formations, and *anibandha nṛtta*, which does not but is gracefully simple.

Thus the NN reveals a logical scheme, coherence and consistency in the selection and arrangement of its material.

v. *Dūtīkarmaprakāśa*

DP is preserved in a MS. (Bikaner No. 3801) and in the Nirnaya Sagar Press edition as *Kāvyamālā* no. 13 edited by Śivadatta and Kaśīnātha Pāṇduraṅga Parab, published from Bombay in 1903 A.D. (pp. 25-32). Its copies are extremely rare. It is a tract on the science (or art) of erotics and deals with, as indicated by the title, functions and duties of the female messenger or go-between (*dūtī*) between the separated hero and heroine who are in love with each other. Though not suggested by the title, it also describes the male messenger or confidant of the hero, which is added probably as an afterthought or as a separate tract (cf. '*atra prasaṅgataḥ*', DP, 51b). PV states explicitly that DP is a tract, penumbral to the science of erotics (*śṛṅgāraśāstra, kāmaśāstra*): "it is impossible for even the creator God Brahmā to know the doings of all types of *dūtīs* pertaining to all kinds of heroines; nevertheless, since it affords delight to the excellent aesthetes of the world, I shall describe the functions and duties of the *dūtī* as only a fraction of the whole science in both definition and illustration" (pp. 6, 7):

एताः साधारणा दूत्यो नायिकास्वखिलास्वपि ।
तच्चरित्रमिति ज्ञातुं ब्रह्मणापि न शक्यते ॥
तथापि लौकिकश्रेष्ठरसिकानन्दकारणम् ।
दूतीकर्मैकदेशेन लक्ष्मोदाहरणं ब्रुवे ॥

The work commences with a brief statement of obeisance, purpose, authorship and title of the treatise: DP (1):

गणेशं भारतीं नत्वा रसिकानन्दवृद्धये ।
पण्डरीविट्ठलाख्येन दूतीकर्म प्रकाश्यते ॥

'Vihvala', a graphic deterioration of *'Viṭṭhala'* is retained in the *impressi typis* of DP. The editors state that the date and place of the author can not be determined: *'ayam hi kavivaraḥ kadā kam dharāmaṇḍalaṁ maṇḍayāñcakāreti na niścīyate'* (footnote, p. 25). The title of the treatise is confirmed by the colophon which has survived only in a fragment: *'itī śrī kārṇātakajātīya dūtīkarmaprakāśaḥ'*. This is preceded (DP, 60) by a benedictory verse in *mālinī vṛtta* in *śleṣālaṁkāra*:

कचचिबुककुचाग्रे पाणिषु व्यापृतेषु
प्रथमजलधिपुत्रीसङ्गमेऽनङ्गभूमौ ।

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ग्रथितनिबिडनीविग्रन्थिनिर्मुक्तिहेतो-
श्चतुरतरविलासः शार्ङ्गिणो वः पुनातु ॥

The *śloka* at once refers to the erotic acts of Viṣṇu with His Consort, Lakṣmī and to gracing the individual soul *(jīva)* with the rapture of union with Himself by liberating the former by undoing the knot of egoism and egotism if the *jīva* totally surrenders itself to Him. DP offers no information about the author (except name), and the date of composition.

The tract begins with a definition and duties of *dūtī*: she is expert in conveying messages (*'dūtī pāraṁgamā dautyavyāpāre'*), communicates (from the heroine to the hero or *vice versa* or to both) the pangs of separation and brings about their union etc. (*'saṁghaṭanādikam'*, DP, 2). The term '*ādi*' will be expatiated presently.

Next, DP proceeds to list the following twenty-one kinds of *dūtī*: 1. *sakhī* (companion) 2. *vipraśnikā* (fortune-teller) 3. *ceṭī* (servant maid) 4. *svayaṁ dūtī* (heroine herself functioning as messenger) 5. *śilpinī* (artiste, painter) 6. *vicitra-vacanā* (expert in persuasive eloquence) 7. *gānavatī* (songstress) 8. *dhātrī* (mother, midwife or female supporter) 9. *kumārikā* (daughter, girl 10-12 years old) 10. *prāsaṅginī* (opportunist) 11. *mālinī* (garland-maker) 12. *skhalitā* (strategist or blunderer) 13. *prativeśinī* (neighbour) 14. *paracittaviśeṣajñā* (expert in divining the minds of others) 15. *ceṣṭāsaṅketa-kovidā* (expert in symbolic or secret signs) 16. *rajakī* (washer-woman) 17. *saucikī* (seamstress) 18. *veṣadhāriṇī* (expert in disguise) 19. *maṇihāriṇī* (seller of beads and bangles) 20. *kathinī* (story teller) and 21. *nāpikī* (manicurist).

Then PV proceeds to offer his own definitions and illustrations for each of these (*'lakṣmodāharaṇam bruve'*, DP, 7d). The definition includes qualities and functions or duties and is invariably composed in the *anuṣṭubh* metre while the illustration contains a situation, circumstance, device or strategy, always composed in the *śārdūlavikrīḍita* metre. Some samples may be extracted here.

प्रसङ्गाद् येन केनापि पत्री वचनचातुरी ।
प्रेक्षता सा तदा प्रोक्ता तज्ज्ञैः प्रासङ्गिनी यथा ॥ (DP, 26)
भो वृद्ध क्व च गच्छसि प्रभुवर श्रीगोकुले नूतने
तत्र त्वं मम पत्रिकां प्रियतरं सन्देशमाश्रावय ।
यस्याः पङ्कजकुड्मलस्तनयुगं चन्द्राननं सस्मितं
नेत्रापाङ्गबहिर्गतश्रुतितटं द्वारे कदम्बद्रुमः ॥ (DP, 27)
। इति प्रासङ्गिनी ।
नखोत्तारणतो लाक्षारङ्गतः पादरञ्जने ।
नापिकी तत्कथां श्रुत्वा जल्पत्यन्यकथां यथा ॥ (DP, 48)

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भो भोः पद्मिनि तेऽद्य वक्त्रकमलं म्लानं कथं वर्तते
दुःखं ते कथयामि किं मम सदा रात्रिंचरो वल्लभः ।
हा हात्रास्ति सुबालभास्करसमस्त्वत्प्रेमयोग्यो वरो
यं दृष्ट्वा तव सुप्रसन्नवदनं तत्कालमाफुल्लति ॥ (DP, 49)
। इति नापिकी ।

The text has a lacuna for both definition and illustration of s*aucinī* (no. 17). The tract naturally ends at this point with a colophon in *mālinī vṛtta*:

नरपतिचु(!बु)रहानः फारुकीती(?ता?)जसूनुः
कविमतिनलिनीनां भासते बालभानुः ।
कविवर कुरु दूतीकर्मवर्मप्रकाशं
त्विति गदति कृतं तत्पण्डरीविट्ठलेन ॥

However, DP is continued after this with a description of the aides or confidants of the hero 'incidentally': *'nāyakānāṁ sahāyotra caturdhā prasaṅgataḥ'* (DP, 51 ab), viz. *pīṭhamarda, viṭa, ceṭa* and *vidūṣaka,* collectively designated as *narmasaciva*-s. Their qualities are described thus:

दूतकर्मविचक्षणाः ।
किं त्वन्तरपटाद् बाह्ये न प्रत्यक्षेऽपि बोधकाः ।
देशकालकलाभाषामाधुर्यं च विदग्धता ।
प्रोत्साहने कुशलता यथोक्तकथनं तथा ।
निगूढमन्त्रतेत्याद्याः सहायानां गुणा मताः । (DP, 52, 53)

Again, the definition of each of these is given in an *anuṣṭubh* hemistich. These are quite crisp and pointed: *pīṭhamarda* is a great scholar, adept in converting the anger of the heroine into a pliable, acquiescant mood; *viṭa* is a cognoscente in techniques of physical love; *ceṭa* is skilled in conciling quarrelsome *('kalahamsādiko ! kalahāntarito' ?)* heroine; *vidūṣaka* is a jester who dissolves tension, anger, etc. (between hero and heroine) by simulting and evokes humour with body deformities, words, dress, etc. The first two are illustrated with *śārdūlavikrīḍita* stanzas while the last two are illustrated with *ślokas* composed in *vasantatilaka* metre, also called *uddharṣiṇī, karṇotpala, madhumādhavī, śobhāvatī, siṁhoddhatā* or *siṁhonnatā.* Thus DP consists of 33 *anuṣṭubh ślokas,* 23 in *śārdūlavikrīḍita,* two in *mālinī* and two in *vasantatilaka,* thus totalling sixty *ślokas.*

PV describes by far the largest number of *dūtī* varieties in the literature on *śṛṅgāraśāstra;* his illustrations are also unique. The *Kāmasūtra* of Vātsyāyana is probably one of the earliest works on the subject and defines *dūtī* as one who entices

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another man's wife for the hero. Bharata describes *dūtī* varieties such as *kathinī, liṅginī, raṅgopajīvanā, prativeśyā, sakhī, dāsī, kumārī, dāruśilpakā, dhātrī, pāṣaṇḍinī* and *īkṣaṇikā*. Śāradātanya describes in his *Bhāvaprakāśana*, six *dūtīs: pāṣaṇḍinī, prativeśyā, sakhī, raṅgopajīvanī, dhātreyī, prekṣaṇikā*. Rudrabhaṭṭa *(Śṛṅgāratilaka)* depicts eight, borrowing seven from Bharata under different but synonymous names—*dāsī, naṭī, dhātrī, prativeśyā, śilpinī, bālā, pravarjinī* and adds *kārū* (labourer) on his own. He assigns seven duties to the *dūtī*: *vinoda* (amusement), *maṇḍana* (decoration), *upālambha* (complain with sarcasm), *prasādana* (pacification), *saṅgama* (unification), *virahāśvāsa* (reassurance and consoling during *viraha*). Dhanañjaya *(Daśarūpaka)* depicts *dāsī, dhātrī, prativeśyā, śilpinī, pravarjinī, kārū, sakhī* and *svam (=svayaṁdūtī)*. The last is his own contribution to the literature on the subject. Bhoja *(Sarasvatīkaṇṭhābharaṇa)* classifies *sakhīs* into three groups: *sahajā* (natural), *pūrvajā* (elder or old relative), *āgantukā* (casual, stranger).

Bhānudatta, probably the most influential medieval authority on *rasa*, in his *Rasamañjarī* depicts *sakhī* as *pārśvagāminī, sandeśpāraṅgamā, hitakāriṇī* and *prasādinī*: her functions are *saṅghaṭana* and *viraha nivedana*; her duties are *maṇḍana, upālambha, śikṣā* and *parihāsa*. He may have been thus a source of inspiration for PV in composing the DP though PV goes much beyond him in material and is original. Vidyānātha delineates nine kinds of female messengers in his *Pratāparudrayaśobhūṣaṇa*: *dūtī, sakhī, dāsī, dhātreyī, kārū, prativeśinī, liṅginī, śilpinī* and *svā (svayaṁdūtī)*; it may be noted that he distinguishes *dūtī* (messenger) from *sakhī* (companion). Siṁhabhūpāla delineates the same nine but adds a tenth, viz. *vipraśnikā* or *daivajñā* in his *Rasārṇavasudhākara*. Vāgbhaṭa II describes only four: *pravrājitā, dhātreyī, hīnastrī* and *dāsī*. The same ten varieties of *dūtī* of Siṁhabhūpāla are accepted in Viśvanātha's *Sāhityadarpaṇa* also. The latter makes a broad classification of female go-betweens into three groups: *nisṛṣṭārtha* (one who speaks, replies or argues with the hero in favour of the heroine), *mitārtha* (one who speaks only what is necessary) and *sandeśahāraka* (one who merely conveys a message). Rūpagosvāmin is perhaps the last of influential authorities in Sanskrit on the subject and depicts three major types of *dūtī*: (1) *svayaṁdūtī:* the heroine conveys her own message to the hero through direct speech, movements of limbs and eyes (2) *āptadūtī* (personal confidante) is of three subvarieties: (i) *amitārthā*, a *dūtī* who discovers love of heroine for the hero, *vice versa*, or their mutual love and brings about their union (ii) *nisṛṣṭārthā*, a *dūtī* who is entrusted by the heroine or hero to bring about their union (iii) *pattrahārī*, who merely conveys the message: this includes *śilpakārī, daivajñā, liṅginī, paricārikā, dhātreyī, vanadevī* (sylvan goddess, probably meaning a tree or secret place where messages are left for collection) and *sakhī*. A minor, fourth *dūtī* is Kṛṣṇa's flute itself according to Rūpagosvāmin.

Early Sanskrit authorities such as *Agnipurāṇa* and Bharata specify three kinds of pleasurable companions or confidants of the hero in his love affairs, viz. *pīṭhamardaka, viṭa* and *vidūṣaka*. Bhanudatta and later authorities add *ceṭa* as a

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fourth. Vāgbhaṭa II adds *narmasaciva* (DP employs this variety as a collective designation for all four kinds of *dūta*) while Rūpagosvāmin adds *priyanarmasaciva* as the fifth to this list. Of these, *pīṭhamarda* possesses all the qualities of the hero himself and can transform the mood of the heroine from anger to *prasannatā*. *Viṭa* is proficient in all the arts or according to some, in only one art. *Vidūṣaka* is a humorist who stimulates laughter with quaint speech, gestures or dress. *Ceṭa* is expert in devices calculated to unite the hero and heroine. *Narmasaciva* appeases an angry heroine. *Priyanarmasaciva* has the hero's confidence even in the innermost secrets.

Bharata designates the hero in a love situation as *vaiśika*. His companion is *vayasya*, so called because of similar age and temperament. He is described as friendly, efficient, pure (clean), resourceful and eloquent.

Vātsyāyana offers three criteria for classification of aides to the hero: (a) friendship: one who is a boyhood playmate, capable of friendship, of helpful nature, similar in age and temperament, mutual exchange of confidences with hero; he could be son of someone who wet-nursed the hero, scion of a family which has sustained close friendship with the hero's family for several generations (b) qualities: frank speech, compliance with hero's requests or desires, moral rectitude, allegiance under all circumstances, freedom from desire, protection of secrets and non-submission to others—these are the qualities required in the hero's confidant (c) caste: persons of various castes and professions who would use opportunities occurring during the practice of their respective professions to serve as messengers of the hero to the heroine: washerman, florist, perfomer, seller of drinks, barber, beggar, cowherd, seller of betel leaves, goldsmith, etc.

Vātsyāyana lists the qualities of a *dūta* thus: attractive and skilful conveyance of message, knowledgable and superior in all matters (relating to his duties), grasping the intention, hint or sign, freedom from encumbrances, capacity to know the secrets of others, execution of a task exactly as required, knowledge of ways and means of deceiving other people, discovering the rendezvous of the lovers and carefully retaining its secrecy, behaving appropriately at a given time, thinking and executing of subtle ways of accomplishing a task, easy and facile execution of the job on hand, etc.

It is hoped that the foregoing account would assist in assessing the place of DP in the literature on *śṛṅgāraśāstra*.

vi. *Śīghrabodhinī-nāmamālā*

ŚN is an unusual lexical work composed by PV. It seems to be preserved in only a single MS. deposited in Calcutta and noticed by Rajendralal Mitra (*Notices of Sanskrit MSS.*, vol. 4, p. 152) who makes the following observations: 'country-made paper, 10 in. by 5 in., folia 19, lines 12 on a page; extent 472 *ślokas*; characters *nāgara*; Date ? Place of Deposit—Calcutta, Government of India. Appearance old, decayed. Verse, Correct.'

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Mitra continues: *'Nāmamālā* or *Śīghrabodhinī.* A metrical lexicon in four parts by Puṇḍarīka Viṭṭhala of Karmāṭha (! Karnāṭa) caste. The first part gives the names of the different parts of the body and also of all things and attributes of women; the second, inanimate objects, mountains, trees etc; the third is devoted to celestial objects; and the fourth to words of several meanings, synonyms, prepositions, names of arts, sciences etc.'

The work begins as follows:

गणेशं भारतीं नत्वा श्रीमद्विट्ठलसूरिणा ।
शीध्रबोधिनिका नाम क्रियते नाममालिका ।
चतु:काण्डमिता रम्या षष्ट्या सह चतु:शती ।
कवे: शीघ्रकवित्वाय श्रोतुर्बुद्धिसमृद्धये ।
देहं तत्सकलाङ्गनि नारीणां जातिभेदका: ।
सौन्दर्यं वस्त्रमाकल्पहावभावरसादिका: ।

End: इत्येवं बालबोधार्थं किञ्चित् प्रकाशितम् ।
किन्त्वत्रादृष्टमन्यच्च दृश्यतां साद(!-ध-)नोत्तमै: ।
यावद्धरिकथावाणी सिन्धुरिन्दुरवी दिश: ।
भूमौ तिष्ठतु तावत्तु नाममालापि वैट्ठली ।

Colophon: इति श्रीकार्णाटजातीयपुण्डरीकविट्ठलकृतौ शीध्रबोधिनीनाममालायां अनेकार्थकाण्ड-श्चतुर्थ: । समाप्तोऽयं शीध्रबोधिनीनाममाला ।

विषय: 1. प्रथमे शृङ्गारकाण्डे—नारीणां देहसौन्दर्यवेशहावभावादीनां नाम कथनम् ।
2. राजकाण्डे—भूगिरिवृक्षसङ्ग्रामादीनां नाम कथनम् ।
3. दैवकाण्डे—आकाश पूर्णिमादिन(?)रात्रि स्वर्गसुरादीनां नाम कथनम् ।
4. नानार्थकाण्डे—नानार्थशब्दकथनं, अव्ययनामार्थकथनं, चतुर्दशविद्याचतु:षष्टिकलादीनां नाम कथनम् ।

Thus ŚN is an orderly compilation of names of different things, composed in 460 (according to Rajendralal Mitra 472, by probably including introductory and concluding verses) *ślokas* of *anuṣṭubh* metre (the hemistich *'ity-evam bālabodhārtham kiñcit prakāśitam'* extracted above should probably read *'ityevam ... kiñcin-nāma prakāśitam* or *ity-evam ... mayā kiñcit prakāśitam'*). These are contained in four chapters called *śṛṅgāra-kāṇḍa, rāja-kāṇḍa, daiva-kāṇḍa* and *nānārthakāṇḍa* respectively. They are aptly named: *śṛṅgāra-kāṇḍa* consists of names pertaining to the (various parts which proclaim or reveal the) beauty of the body of woman, her appearance (dress etc.), coquettish eye glances and emotive facial expression. *Rāja* (more appropriately, *rājya*) *kāṇḍa* gives the names of natural objects and townships

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(battles ?). *Daiva-kāṇḍa* compiles names of the sky, heavenly bodies and heavenly events as well as celestial beings. The miscellaneous fourth chapter is called *nānārtha-kāṇḍa*; it consists of multi-meaning words, list of indeclinable words, of the 14 *śāstras* or *vidyās* and of the 64 *kalās*. Its beginning '*gaṇeśam bhāratīm natvā*' recalls an identical phrase at the beginning of DP; the concluding benedictory hope for the permanence of the work '*yāvad ... sindhurinduravī diśaḥ bhūmau tiṣṭhatu tāvat*' resembles the colophonic *śloka* of RM extracted above from the BORI MS. No. 1026, viz. '*daśaśatakaramālī ... nivasatu bhuvi tāvad vaiṭṭhalī rāgamālā*!' Such repetitions of thoughts, concepts, literary motifs, etc. reflect and characterise the style and thought, as well as idiom of the author. A study of this work would be helpful in understanding better the *rāgadhyāna* descriptions and other lesser known usages of PV in NN.

V. SPECIAL CONTRIBUTIONS BY PAṆḌARĪKA VIṬṬHALA

Higher Textual Criticism of the NN is taken up later (Introduction, Sections VI and VII) through an analysis of NN, RM, RJ and SC for influences of the past and influences on the future. An attempt is made in this section to bring out the special contributions of PV to Indian music and dancing in terms of description of contemporary material, originality and modification of earlier theories, techniques, method, etc. This has been done in some detail elsewhere (R. Sathyanarayana, *Karṇāṭaka-Saṅgītavāhinī*, pp. 221-256). I shall draw upon this here in brief summary and add further material, first taking up all the above four works together and then separately.

As shown above, SC, RJ and RM concern themselves only with the description of *rāgas* of Karnataka music (SC) and of Hindustani music (RM, RJ, 3.1. of NN) on the rationale of reconciling theory with practice, i.e. reconciling the past with the present. NN deals with the determinants or components of dance including music; RM is a verbatim extract of the *Rāgādhikaraṇa* (3.1) of NN. For infrastructural bases for *rāga*, these works generally, owe an unacknowledged debt to SR.

i. *Svaravikṛti (Svara Modification)*

Śārṅgadeva has defined *vikṛta* (modified) notes on two criteria: seven relative to the reference note *(ādhāraṣaḍja)* and five relative to the just precedent note, thus totalling twelve (SR, 1.3.39-45). Among these twelve, the following pairs of *vikṛta svaras* are manifested at the self-same, identical *śruti*: *śuddha ṣaḍja-acyutaṣaḍja* at the 4th *śruti*, *śuddha riṣabha-vikṛta riṣabha* at the 7th, *śuddha madhyama-acyuta madhyama* at the 13th, *vikṛtapañcama-kaiśikapañcama* at the 16th, *śuddha dhaivata-vikṛta dhaivata* at the 20th and are therefore not different in position or pitch. They were so reckoned on a dual criterion in order to conform to the *svarasādhāraṇa* principle which was integral and indispensable to the *grāma* system.

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However, the *grāma* was superseded by the *mela* in about the 16th cent. A.D. Intervals, scales, sonance, key, modulation, etc. were now realigned and rationalised to a single tonic. Therefore Rāmāmātya (*Svaramelakalānidhi*, 2. 33-65), and Somanātha (*Rāgavibodha*, 1.16-32) relinquished the *svarasādhāraṇa*, did away with the double creterion of *svara vikṛti* and reduced the scale to a total of 14 intervals consisting of *śuddha* and *vikṛta* notes as follows (brackettes contain the serial number of the *śruti* at which the *svara* is manifested): *śuddha ṣaḍja* (4), *śuddha riṣabha* (7), *śuddha gāndhāra* (9), *sādhāraṇa gāndhāra* (10), *antara gāndhāra* (11), *cyuta madhyama* (12), *śuddha madhyama* (13), *vikṛta pañcama* (16), *śuddha pañcama* (17), *śuddha dhaivata* (20), *śuddha niṣāda* (22), *kaiśikī niṣāda* (1), *kākalī niṣāda* (2), and *cyuta ṣaḍja* (3).

The principle of equivalence *(paryāyatattva)* was evolved during this transitional era: the earlier pair-sets were discarded and new equivalent pairs, manifesting at the same identical *śruti* were evolved, such that each member of the pair could assume the denomination and function of a lower or a higher note depending on the context of the precedent and following notes. Thus a note of the 9th *śruti* could serve as *(pañcaśruti) riṣabha* also if the previous note was *ṣaḍja* and the following note, a *gāndhāra*. It could be a *(śuddha) gāndhāra* if the previous note was *riṣabha* and the following note, a *madhyama*. Similarly, the note manifesting at the 22nd *śruti* could be *pañcaśruti dhaivata* if the preceding and following notes were *pañcama* and *niṣāda*, or be *śuddha niṣāda* if bracketed between a *(śuddha) dhaivata* and *ṣaḍja*. This principle was extended to *svaras* manifesting on the succeeding i.e. 10th and 1st *śrutis* which could assume the denominations and functions of both *(ṣaṭśruti) riṣabha* and *(sādhāraṇa) gāndhāra* and of *(ṣaṭśruti) dhaivata* and *(kaiśikī) niṣāda* respectively. The *paryāyatattva*, however, was not a self-generated musicological event. It was only a modification or extension of the double criteria enunciated by Śārṅgadeva in order to explain the dual roles of the same pitch on the basis of dual tonicity in the context of the two *grāmas*, viz. *ṣaḍjagrāma* and *madhyamagrāma*. That the *paryāyatattva* evolved from the *svarasādhāraṇa* technique is obvious from Rāmāmātya, who evidently regarded the former as an extension of the latter because he names the *svaras* manifesting at the 3rd, 12th and 16th *śrutis* as *cyutaṣaḍja-niṣāda, cyutamadhyama-gāndhāra* and *cyutapañcama-madhyama*.

The above era of transition also witnessed another melodic principle, viz. the principle of representation *(pratinidhitattva)*, whereby one note could substitute for or represent another. Thus the *antara* and *kākalī* notes which appeared at the 11th and 2nd *śruti* respectively were complex and poor in sonance and so were prescribed to be used minimally according to PV (RJ, 1.76) which rule was practised from early times (e.g. SR, 1.5.6). PV, Rāmāmātya, Somanātha and others of this age realized that the notes occurring at the following *śrutis* (i.e. 12th and 3rd), named *cyutamadhyama, cyutamadhyama-gāndhāra*, or *laghumadhyama* and *cyuta-ṣaḍja, cyutaṣaḍja-niṣāda* or *laghu-ṣaḍja* variously (Somanātha has named them

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tīvratara madhyama and *tīvratara ṣaḍja* respectively) and employed them to represent not only themselves but the just precedent *antara* and *kākalī svaras*. When this came to be generally accepted, they were provided with separate keys on the key-board; those for *antara* and *kākalī* notes were gradually eliminated. The new representative notes underwent a major conceptual change: they were no longer regarded as modifications of *madhyama* and *ṣaḍja* but as of *gāndhāra* and *niṣāda*. This change culminated, interestingly in the retention of the old names *antara* and *kākalī* for the new positions. In a similar way *vikṛtapañcama* was wavering between the 15th and 16th *śrutis*; under a similar conceptual shift, it was now considered as a modification of *madhyama* and not *pañcama* and was accorded a separate key on the key-board. It was employed as a representative (*pratinidhi*) of the earlier, complex note and was called *prati(nidhi) madhyama*.

Ever since the time of Bharatamuni, *svara vikṛti* was accomplished in two ways: *ṣaḍja, madhyama* and *pañcama* could become *vikṛta* by assuming the just previous *śrutis*, viz. 3rd, 12th and 16th *śrutis*, while *gāndhāra* and *niṣāda* could become *vikṛta* by assuming the next higher *śrutis*, viz. 10th or 11th and 1st or 2nd respectively. *Riṣabha* and *dhaivata* were fixed at the 7th and 20th *śruti* respectively for both *śuddha* and *vikṛta* states. At this time, the *śuddha* and *vikṛta* states of *svaras* were defined on two joint criteria: position and magnitude, i.e. the serial number of the *śruti* at which it appears and the number of *śrutis*, reckoned from the final *śruti* of the just previous *svara*, it possesses. The following rules were followed:

1. A *svara* is manifested at its final *śruti*.
2. By definition *śuddha* notes appear at the following *śrutis*: 4th (*sa*), 7th (*ri*), 9th (*ga*), 13th (*ma*), 17th (*pa*), 20th (*dha*), 22nd (*ni*).
3. *Sa* and *ma* could have only 2 or 4 *śrutis*, but never a magnitude of 3 *śrutis*.

Thus *sa* is *śuddha* if it occurs at the 4th *śruti*, and has 4 *śrutis*, otherwise, it is *vikṛta*. Two situations thus become possible: (a) *sa* is at 3rd, *ni* is at 1st (but not 22nd according to rule 3 *supra*); then *sa* is *cyutaṣaḍja*; (b) *sa* is at the 4th but *ni* is at the 2nd (but not at the 1st; *vide* rule 3 above); then *sa* is *vikṛta*, even though *acyuta* (i.e. unmoved). Likewise, *ma* at the 12th (and *ga* at the 10th) is *cyutamadhyama*, and is *acyutamadhyama* at the 13th (and *ga* at the 11th). This in short is the principle of *svarasādhāraṇa*. Under these conditions, *ni* at the 1st and 2nd *śrutis* was called *kaiśikī* and *kākalī* respectively; similarly, *ga* at the 10th and 11th *śrutis* was designated as *sādhāraṇa* and *antara* respectively. *Riṣabha* is *śuddha* at the 7th (*sa* at the 4th) and *vikṛta* at the selfsame 7th if *sa* is at the 3rd (and so *ni* at the 1st) because it now possessed 4, instead of 3, *śrutis*. *Ṣaḍjasādhāraṇa* (*sa* at 3rd—*ni* at 1st; *sa* at 4th—*ni* at 2nd) was prescribed to be employed only in *ṣaḍjagrāma* and *madhyamasādhāraṇa* (*ma* at 12th-*ga* at 10th; *ma* at 13th-*ga* at 11th) only in *madhyamagrāma*. These complex rules were necessitated by the dual tonality of the two *grāmas*.

When the *grāma* yielded place to the *mela*, PV, Rāmāmātya, Somanātha and others applied a uniform single criterion for *svara vikṛti* as an infrastructural

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preparation for evolving mathematical schemes of *melas*; all *svara* modifications were now rationalised with respect to a single tonic, viz. *ṣaḍja* and were contained within the span of a single octave. According to this, *sa* and *pa* are *prakṛti* (invariants); *ri ga ma dha* and *ni* are *śuddha* while at 7th, 9th, 13th, 20th and 22nd *śrutis*; they become *vikṛta* only by moving to succeeding *śrutis* (PV has appropriately called such degrees of movement *'gatis'*). In ancient Indian music the maximum range of such *vikṛti* was 4 *śrutis*. Now it was raised to six *śrutis*. *Ri, dha, ni* have three *gatis* each, called appropriately *catuḥśruti ri, pañcaśruti ri, ṣaṭśruti ri; catuḥśruti dha, pañcaśruti dha, ṣaṭśruti dha; kaiśikī ni, kākalī ni, laghu* (*mṛdu*) *sa*. Of these, *pañcaśruti ri* and *dha* survive today in Karnataka music under the incorrect names of *catuḥśruti*. *Ga* has four *gatis* at 10th, 11th, 12th and 13th *śrutis*. The first three are called *sādhāraṇa, antara, laghu* (*mṛdu*) *ma* (or *cyutamadhyama gāndhāra*). The last involves extension of a principle of *vikṛti*, viz. *vikṛti* of a note can extend up to a maximum of the *śuddha* position of the immediately following note. This extension was applied for the first time by PV under the name *ūrdhva gāndhāra* (RM, 13, 14; RJ, 1.28, 29; NN, 3.1. 34,35). Rāmāmātya has not provided for such extension. PV has called *ṣaṭśruti* notes (*ri* and *dha*) *atyucchṛṅkhala* also (RJ,1.32). Somanātha has called the 13th *śruti-gāndhāra, tīvratama* (*Rāgavibodha*, 1.31, 32 and comm.). Tulajendra (*Saṅgītasārāmṛta*, 10. p.111) and Mudduveṅkaṭamakhin (*Rāgalakṣaṇam*, 2.141) have given it the name *śuddha madhyama-gāndhāra*. Similarly *madhyama* possessed six *śrutis* in *vikṛti* and evolved into the present *pratimadhyama*, because the maximum extent of *vikṛti* was fixed as 6 *śrutis*. However, Veṅkaṭamakhin restored it to the original 16th *śruti*.

The foregoing scalar reorganisation paved the way for formulations of mathematical schemes of *mela prastāra*, which will be discussed presently (V-vi).

ii. *Rāgas with Antara-Kākalī Notes*

It was but natural that during the era of transition in the 15th-16th cent. A.D. the original *antara-kākalī* notes coexisted with *cyuta madhyama* and *cyuta ṣaḍja* though the latter had begun to substitute and represent the former. Thus some *rāgas* had retained *antara* and/or *kākalī* notes (occurring at the 11th and 2nd *śruti* respectively. Numerous instances of this may be found in PV: *ṭakka* (SC, 2.13; RM,185; RJ, 2.18; NN, 3.1.207), *naṭṭanārāyaṇa* (SC, 2.43; RM, 201; RJ, 2.30; NN, 3.1.223), *hijeja* (SC, 2.50; RJ, 2.52), *śyāma* (*śyāma-* or *sāma-varāṭī* SC, 2.59; RM, 165; RJ, 2.24; NN, 3.1.187), *kāmbojī* (RM, 203; RJ, 2.32; NN, 3.1.225; but cf. *kāmoda*, SC, 2.52), *paraja* (RM, 155; NN, 3.1.177), *baṅgāla* (RM, 156; NN, 3.1.178), *sāverī* (RM, 204; NN, 3.1.226), *sāmanta* (RJ, 2.59) and *chāyānāṭa* (RJ, 2.60). Among these, *paraja, baṅgāla, kāmbojī*, and *sāverī* appear in RM, NN, and *kāmbojī, sāmanta* and *chāyānāṭa* occur in RJ only as possessing both *antara* and *kākalī* notes. However, they are depicted with *laghu madhyama* and *laghu ṣaḍja* in the other remaining works of PV. Such variation

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reflects differences in provincial usage, as well as the greater degree of acceptance of the latter notes in place of the *antara-kākalī*.

It may be noted that PV records the prevalence of the ur-*antara* and ur-*kākalī* notes (i.e. at the 11th and 2nd *śruti* respectively) in all his works, showing that these archaisms had survived in both Karnataka music and Hindustani music in the 16th and early 17th cent. A.D. This is corroborated by the following idependent authorities: Rāmāmātya (*Svaramelakalānidhi*, 4. 53-62) and Polūri Govinda (*Rāgatālacintāmaṇi*, 4.41-52) observe that the *melas hejjuji, sāmavarālī, revagupti, sāmanta* and *kāmbojī* as well as their *janya rāgas* employed these notes in their times. Somanātha describes (*Rāgavibodha*, 3.33, 34, 38, 51, 55) the self-same rāgas (in their North Indian analogues) and *vasanta* with the same notes. These archaic residues altogether disappeared in the 17th cent. as revealed by Veṅkaṭamakhin (*Caturdaṇḍīprakāśikā*, 4.114-127, 139-154,162-165, 170-173) in his delineation of the *melas hejjujji, vasantabhairavī, gaula, kāmbojī, śaṅkābharaṇa, sāmanta, deśākṣi, śuddharāmakrī* and *kalyāṇī* with *antara gāndhāra* at the 12th *śruti* and *kākalī niṣāda* at the 3rd *śruti*.

iii. *Renaissance*

SC is very significant as a landmark in the evolution of Indian music because of scalar standardisation; it presents for the first time a scientific string key-board (*vīṇāmela*) in its former half and a systematic scheme for mathematical tabulation of all possible *melas* in its latter half.

PV flourished in an era of effervescent renaissance in Indian music and dance and was one of the leaders of this movement. The major areas of such activity included:

A. Scalar reorganisation and reformation
   i. encompassing all known empirical musical intervals within an octave.
   ii. refining, rationalising and restructuring of intervallic content with the aid of the principle of equivalence, principle of representation and temperament.
   iii. eradication of subjective preferences in, and objectivisation of, the string keyboard.
   iv. derivation of intervals on the basis of acoustic principles, fixing their number in a chromatic scale.

B. Development of the *mela* concept
   i. defining *mela*
   ii. derivation of all possible *melas* on the basis of a given system of intervals through a mathematical scheme of tabulation.
   iii. creation of models, synonyms and equations within the *mela* corpus to comprehend *rāgas* of the past, present and future, latent possibilities, *rāgas* of provincial and exotic usage.

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iv. establishing correspondence or relationship between archaic or obsolete *rāgas* on the one hand and contemporary *rāgas*, provincial *rāgas* and folk musical tunes on the other.

C. Reorganisation of the *tāla* system for comprehensiveness, acceptability and uniformity.

D. Creation of a huge number of musical forms of great variety.

It is interesting to reflect that approximately during this period i. Indian music dichotomised into a southern and a northern stream ii. scalar reorganisation and temperament occurred in Western music. I have discussed these matters elsewhere in some detail (e.g. *Vīṇālakṣaṇa-vimarśe, Karṇāṭaka-saṅgīta-vāhinī, Karṇāṭakakadalli Kalegaḷu-Sangīta* (pt.1), *Sulādis and Ugābhogas of Karnāṭaka music, Music of the Mādhva-monks of Karnāṭaka* etc.)

iv. *Vīṇāmela (String-Key-boards)*

No data are available to determine the accordatura and tuning of chordophone key-boards in Indian music till the 15th-16th cent. A.D. (e.g. SR, 6.261-266). They would appear to have been based on aural tradition, convention and aural acuity. PV, Rāmāmātya (and later, Somanātha, Govindadīkṣita, Veṅkaṭamakhin, Hṛdayanarāyaṇa, Locana, Ahobala and Tulajendra) have independently devised key-boards for the *vīṇā* to comprehend all extant musical intervals. Except Hṛdayanārāyaṇa, Locana and Ahobala, they describe two key-boards called *śuddhamela* and *madhyamela* each possessing two further varieties, viz. *ekarāgamela* and *sarvarāgamela.* Besides the four, other string key-boards were invented to perform specific functions: e.g. Acyutarājendramela vīṇā (Rāmāmātya, *Svaramelakalānidhi,* 3.77,78), Raghunāthamela vīṇā (Govindadīkṣita, *Saṅgītasudhā,* 2.440-444), Veṅkaṭādhvarimela vīṇā (Veṅkaṭamakhin, *Caturdaṇḍīprakāśikā,* 1.160-168), Tulajendramela vīṇā (Tulaja, *Saṅgītasārāmṛtam,* Introduction, pp. xx, xxi) and Niḥśaṅkamela vīṇā (Śārṅgadeva, *Saṅgītaratnākara,* 6.10, 412-418 ab). Veṅkaṭamakhin describes no less than eighteen key-board varieties. Tulaja has inaugurated the modern vīṇā keyboard in Karnataka music.

PV and Rāmāmātya propose the following method in respect of the four key-boards, viz. *śuddhamela ekarāga, śuddhamela sarvarāga, madhyamela ekarāga, madhyamela sarvarāga:*

i. All musical intervals found in musical practice may be exactly determined by this theoretical device, which employs a very simple accordatura, viz. *ṣaḍja-śuddha madhyama, ṣaḍja-pañcama* and a very few simple operations.

ii. The method is easy, objective and based on a universal acoustic phenomenon, viz. the *svayambhū svara* (self-generated note) which is natural and referential.

iii. The method yields a larger tonal range, including the empirically accepted *anumandra* and *atitāra* registers besides the conventionally sanctioned three, viz. *mandra, madhya* and *tāra.*

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iv. It produces all twelve semitones of the chromatic scale within the compass of a single octave, avoiding assonance defect gap (R. Sathyanarayana, '*Niḥśaṅkahṛdaya*,' comm. on *Saṅgītaratnākara*, pp. 195, 196) which results if the method of ascending cyclic fifths (which needs a range of seven upper registers) and of descending cyclic fourths (which requires a range of five lower registers) (*ibid.* pp. 413-420).

v. The accordatura of *sa-pa-sa* of the three side strings is used as a drone (and later to generate the *tāla* accent strokes, in the South Indian *vīṇā*).

vi *Ekarāgamela* provides for setting keys to perform any given single *rāga* (e.g. the modern *sitār*) while *sarvarāgamela* gives a universal keyboard on which any and every *rāga* may be performed—e.g., key-board of modern South Indian *vīṇā)* in all registers with all required intervals.

The accordatura method of establishing the keys, alternative use of keys in adjacent strings, i.e. fingering technique (*pakka sāraṇī* method) employed by PV for *śuddhamela* and *madhyamela* key-boards as well as for their varieties receives complete concurrence from Rāmāmātya, Somanātha, Veṅkaṭamakhin, etc. who provide only 12 keys for the 14 *svarasthānas* sans *antara* and *kākalī*. PV explicitly states the reasons for this (SC, 2.30-33): (a) if *antara* and *kākalī* are also provided with keys, the space becomes cramped and they or their neighbours cannot be performed with facility. (b) because of close proximity, contamination (*svarasāṅkarya*) would result. So whenever these notes have to be performed, they are represented by *laghu madhyama* and *laghu ṣaḍja* (at the immediately following keys) respectively. It is further noteworthy that PV proposes shifting of keys (backwards) from *pañcaśruti* positions of *ri* and *dha* to the appropriate positions when *catuḥśruti ri* and *dha* are required to be formed (e.g. *śrīrāga*) and from *pratinidhi madhyama* to *pañcaśruti madhyama* (e.g. *śuddharāmakrī*, SC, 2.34). He evidently means this for *ekarāgamela vīṇā*, for two reasons: (1) key mobility is prescribed for only *ekarāgamela vīṇā* (2) establishing keys for *catuḥśruti ri, catuḥśruti dha* and *pañcaśruti ma* (which were used in any case, very rarely) in *sarvarāgamela vīṇā* would give rise to *svarāsāṅkarya doṣa.*

PV implies an important acoustic principle in this connection: the *śruti* allocation prescribed in the *śāstra* for the *svaras* functions optimally in the middle register; but it is not to be regarded as a defect if the same notes are somewhat underpitched or overpitched by one *śruti* in the *anumandra, mandra, tāra* and *atitāra* registers; in such instance the *svara* value is determined by consonance (*sama sa-pa* relationship rather than by assonance. SC, 2.27, 28); this is iterated by Somanātha also (*Rāgavibodha*, 2.34). They are probably hinting at the assonance defect phenomenon; in any case, they reveal here their familiarity with the psychoacoustic phenomenon that the same note sounds slightly different in different registers; it is not clear however, whether they suggest the psychoacoustic phenomenon of tone width or that of tone colour variation.

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I have discussed the *vīṇā* key-boards at length elsewhere (R. Sathyanarayana, *Music of the Mādhva Monks of Karnāṭaka*, pp. 153-180 and comm. on Caturdaṇḍī-prakāśikā, ch. 2, ready for the Press). In the context of PV and Rāmāmātya being pioneers in offering key-board models in a theoretical treatise, it may be mentioned that such key-boards were popularly known (especially the *ekarāgamela vīṇā*); the earliest literary reference to such a key-board is found in Bhīmakavi in his Kannada epic poem *Basavapurāṇam* (11.6) in 1369 A.D.

v. *Rāgamela: Classification*

The *rāga* system of Indian music is founded on a *mela* trilogy—*svaramela*, *vīṇāmela* and *rāgamela*. Classification of *rāgas* is necessitated by a need to understand and describe *rāgas* in terms of their characteristics, mutual similarities and dissimilarities. This is attempted in Indian music on two dissimilar criteria, physical and psychological, viz. similarity or approximation to the physical content and to aesthetic import (*bhāva*). Classification proceeds in terms of intervallic meterial and analysis into the ten vital elements of *rāga* (*rāgadaśaprāṇa*) in the first type. On this basis, similar or proximate *rāgas* are considered as a group, called *mela*, and the *rāga* which represents or includes most of the members of this group in intervallic content is named as *melakartā*; the sequential arrangement of its *svaras* is *svara mela* of this group of *rāgas* (= *rāga mela*), quantised and defined on a string-key-board (*vīṇā mela*). Later on, the *melakartā* and the *mela rāgas* were held in the relationship of father-children respectively. The former was defined (in comparatively recent times) as complete (*sampūrṇa*) with all seven notes in both ascent and descent. A *rāga* was defined as *janya* if it had *varjya sañcāra* (i.e. melodic gap: with one omissible note *śāḍava*; with two, *auḍava*) and/or *vakra* (melodic curvature, i.e. irregular in ascent, descent or both). The *mela* concept, which superseded the *grāma* and its cumbersome paraphernalia, was inaugurated by the sage Vidyāraṇya who stimulated the founding of the Vijayanagara empire. This contained all the seeds of its later growth. It strengthened with Kallinātha, was defined by Rāmāmātya and PV, was numerically quantified by *prastāra* at the hands of PV, Somanātha, Veṅkaṭamakhin, Ahobala and others, and has now become an integral, indispensable part of Karnataka music. More recently, under the name of *thaṭa*, its essence, has become incorporated into Hindustani music. PV has adopted the *mela* method of classification as well as another, earlier, mode of *rāga* classification, viz. *śuddha*, *sālaga* and *saṅkīrṇa* (RM, 126, 127; NN, 3.1.148 cd-150ab) based on degrees of purity or contamination, according to which a *śuddha* is absolute (independent, self-sufficient) in its musical personality (or expression), a *miśra rāga* is an admixture of the shades of expression of other *rāgas* also besides its own, while a *saṅkīrṇa rāga* is complex in its personality, different from the shade of the original *rāga* (from which it has evolved).

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Karnataka music and Hindustani music have confluenced again and again, drawing mutual sustenance and augmented vigour from the contact. Three instances of such confluence may be noticed here in the context of *rāga*: family classification, reification or iconification and *rāgavelā* (appropriate times for performing *rāgas*) in each of which PV has assumed a leading role. Some of the earliest mentions or applications of these occur prior to the dichotomisation of Indian music (for a discussion of which see R. Sathyanarayana, *Karṇāṭaka-saṅgīta-vāhinī*, pp. 33-34) in what later became Karnataka music. They soon outlived their usefulness there and migrated to Hindustani music, in which reification and *rāgavelā* still exert a strong influence.

Classification of *rāga* on the criterion of similarity or approximation of aesthetic import or affective response and motivation (in an aesthetic context) is ancient; it is coeval with *grāma rāgas*. In other words, grouping was made among *rāgas* on criteria other than intervallic affiliations or affinities also. Besides, the earliest post-Bharata authorities on Indian music such as Śārdūla, Yāṣṭika, Kaśyapa and others have given names of *rāgas* with both masculine and feminine gender endings. Gender-indicative names have been given to *rāgas* throughout the centuries, until the present day.

However, an explicit mention of male (*puruṣa*) and female (*strī*) *rāgas* appears only from the early 14th cent. A.D. in Kannada and Telugu: Pālkurike Somanātha mentions *puruṣa* and *strī rāgas* in his *Basavapurāṇamu* (*Sakaleśvaru-mādirājayya-kathā*, p. 90) and again in his *Paṇḍitārādhya-caritramu* (Parvataprakaraṇamu, p. 455) in addition to *napuṁsaka* (neuter) *rāgas* (c. 1300 A.D.); Bhīmakavi (*Basava-purāṇa*, 18.18, 1369 A.D.), Padmaṇāṅka (*Padmarājapurāṇam*, 3.63) and Nijaguṇa-śivayogi (*Vivekacintāmaṇi*, ch. 4, pp. 408, 409) also mention the family classification, the last named author extending it to include *dāsī* (servant maid) *rāgas* also. Such gender taxonomy of *rāgas* has continued uninterrupted in an elaborate treatment in South Indian treatises on music or by South Indians who wrote in the North. Some of these are PV (RM, NN), Dāmodara (*Saṅgītadarpaṇa*), Gandharvarāja (*Rāgaratnākara*), *Sakalamata*, extracted by Mummaḍi Cikkabhūpāla (*Abhinava Bharatasārasaṅgraha*), *Mahābharata-cūḍāmaṇi*, Nārada (*Catvārimśac-chata-rāga-nirūpaṇa*), Basavappanāyaka of Keḷadi (*Śivatattvaratnākara*), Tulaja (*Saṅgītasārāmṛta*) and Kṛṣṇarāja Waḍiyar III of Mysore (comp. *Śrītattvanidhi*). I have discussed the family (or gender) classification of *rāgas* in considerable detail elsewhere (R. Sathyanarayana, "Raga Iconification in Indian Music", *Vivekananda Patrika*, August 1984, pp. 107-126) wherein PV's pioneering contribution to this has been mentioned.

In a sense, the gender classification into male, female or neuter *rāgas* or family classification into husband, wife, son, daughter-in-law and servant maid *rāgas* is natural, logical and suitable to an art form like music. For it is an art in which *rasa*

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is experienced in terms of nonconcrete forms of beauty, as a shadow of referential experience, a semblance of phenomenal analogue.

The *puruṣa-strī rāga* classification may be regarded as a *janaka-janya* mode of classification also: the *puruṣa rāga* may be taken as the *janaka* (parent), while the wife, son, daughter-in-law, servant maid *rāgas* could be regarded as derivatives with progressively increasing musical distance from the exemplar parent. However, the similarity to or contrast with the exemplar (which is the basis for classification) appears as a mental state at the stage of experiencing *rasa*, as a mode of realising the form of beauty. Such similarity or contrast lies in the quality of experience and not in the physical parameters such as intervallic material.

After Sudhākalaśa (*Saṅgītopaniṣat-sāroddhāra*, 3.75-111) and Kumbhakarṇa who plagiarises him (*Saṅgītarāja*, 2.2.32, 37, 38, 45 etc.), it is only PV who made a significant contribution to the descriptive technique of reification. So a few words of philosophical comment may therefore be relevant here. Abstraction of the concrete, concretisation of the abstract through a process of symbolification or of symbolic transformation, qualification of the quantitative and quantification of the qualitative are fundamental traits of the human mind, manifest in every aspect of individual and collective life of man in his civilization and culture. The elements of emotion and beauty in a *rāga* evoke an experience which is at once intimate, immediate, direct; they activate or stimulate a mental and (sometimes a corresponding) behavioural process. Response to these auditory stimuli may be stratified into behavioural, affective, intellectual and transcendental states. When the response in the affective or emotional state intensifies to a point of culmination, to a boiling point as it were, there arises a discontent with the mode and medium of expression, its symbolic material and technique of expression; consequent upon this is born a tendency in the subconscious, which, under appropriate circumstances intensifies into a desire and endeavour to translate or transform the experience into an intersensory modality using a different but cognate imagery, different symbolification and different technique.

Such a desire or endeavour may be called *vikalpābhivyakti-vṛtti*. The more subjective it is, the more detailed is the translation or transformation and the less effective, efficient the degree of communication of the alternative mode or medium of expression. The second, psychoaesthetic approach, based on characterisation and classification of *rāga* on the basis of *bhāva*, is qualitative. Concretisation of a purely aural experience such as of *rāga* as well as of the parameters of characterisation, similarities and contrasts with other *rāgas* (and their experiences), which lead to classification, involves their visualisation and there endowment of attributes in terms of referential or phenomenal elements.

Rāga iconification or reification may therefore be thought of as an attempt at translating or transforming, through conceptual or imagic association in a creative context, an experience lying in one sensory area into another. Such an attempt may

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be made at a conscious or subconscious level. At the subconscious level, it manifests in rare instances as an intersensory modality of expression or communication and is called synaesthesia. I have discussed this phenomenon in some detail in the critical introduction to my *editio princeps criticus* of Gandharvarāja's *Rāgaratnākara* (to be published).

These two branches of *rāga* classification are essential aspects of the musician's creative mind. Of these, the one based on physical similarity such as intervallic similarity, affinity or affiliation, is critical, analytical and extrovert in endeavour. The other, based on psychoaesthetic affinity or affiliation is imaginative, contemplative, introvert and synthesising. The former is a disciplinic or *śāstra*-ic approach and the latter, a creative one. PV is the first authority who has combined both into *rāga* description or definition in RM and NN. Earlier authorities are content with the one or the other, and have laid suggestive foundations for the latter approach with regard to infrastructural materials like *śruti* and *svara* (and recent authorities for *tāla* etc.). Later authorities, e.g. Polūri Govinda, Catura Dāmodara, Mummaḍi Cikkabhūpāla, Somanātha, Bhāvabhaṭṭa, Basavappanāyaka have followd PV in combining both.

PV has inaugurated in Indian music the combination of a trilogy of *rāga* descriptions, two of which are discussed above; the third is the *rāgavelā* (time appropriate to perform a *rāga*). The theory that a *rāga* is optimally effective when performed in a particular period of time of day or night or a particular season is implicit in musical practice from very early times in India. It seems to assume the following:

i. Human mental states bear a rhythmic correspondence (i.e. they recur periodically) with biorhythm (internal time) and with external time cycles such as the diurnal and seasonal.
ii. Such correspondence is general; it extends over a range of mental states and a range of time.
iii. A *rāga* stimulates a mental state in the listener. Such *rāga*-induced states bear a one-to-one correspondence with, or approximate to, the states mentioned in (i).
iv. The mental state experienced by a performer or a listener as mentioned in (iii) in a range mentioned in (ii) becomes individuated by a process of personal emotive/affective association.
v. The quality of mental state mentioned in (iii) is related to the physical parameters of the *rāga* such as intervals, *gamaka*, the ten vital characteristics etc.
vi. It is possible, by manipulating the physical parameters of a *rāga*, to stimulate or emphasize the semblance or shade of an emotive state (*rasa*) such as *vīra*, *karuṇa*, *śṛṅgāra*, etc.

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According to this theory of *rāgavelā*, the period between two successive dawns is divisible into eight watches (*yāma*) of three hours each, and more broadly into forenoon (*pūrvāhṇa*), noon or mid-day (*madhyāhna*) and afternoon (*aparāhṇa*); or the time may be simply indicated as dawn (*prabhāta*), evening (*sāyam*) or night (*niśā/rātri*). *Rāga* performance is prescribed with reference to one of these divisions; some *rāgas* are fit to be rendered at any time or at all times (*sadā, sarvadā*). Longer periods such as the seasons are also prescribed for the performance of particular *rāgas*, as is evidenced in many *rāgamālā* paintings.

Hindustani music conforms to the *rāgavelā* prescription today somewhat rigidly, largely as a matter of convention; the theory itself remains yet to be tested with systematic experiment and observation. This convention has generated a serious limitation in Hindustani music, viz. with the changed and changing pattern of Hindustani musical recitals. *Rāgas* which are prescribed to be sung late at night or at early predawn hours of the day are eroded from usage and run the risk of early obsolescence. An elaborate *rāgavelā* theory relating performance time of *rāga* to its *svara vikṛti* (*śuddha* or *komala*) has been formulated by V.N. Bhatkhande ("The Modern Hindūstānī Rāga System and the Simplest Method of Studying the Same" in *The Report of the Fourth All India Music Conference, Lucknow*, vol. 2, pp. 114-147) and by S.N. Karnad ("Time Theory", *ibid.* pp. 202-208, Lucknow, 1925).

vi. *Rāgamelas: Mathematical Tabulatory Schemes*

Mathematical tabulatory scheme (*prastāra*) of a *rāgamela* is based on the principle of permutation and combination of various musical intervals in a scale. The number of *melas* resulting from such a scheme depends on its nature and premises. The organisation of the seven notes *sa ri ga ma pa dha ni*, selected from out of their various denominations among the twelve semitones of the chromatic scale and arranged in an ascending order gives a *mela* (*'thāṭa'* in Hindustani music). Those which acquire the character of *'rāga'* through ten vital elements (*prāṇa*), omissible note/s, melodic curvature/s, etc. based on the *svara* material of a *mela* are regarded as its derivatives (*janyas*). Of the twelve *svarasthānas*, two viz. *sa* and *pa* are invariable (*prakṛti*); among the remaining ten, each of *ri ga ma dha* and *ni* must occur in only one denomination. This is a mela. How many such *melas* are possible?

The number of *melas* which result from a given scheme of *prastāra* depends on the *paryāyavṛtti* used therein, which enables one to answer the question: 'When two consecutive *svara* denominations are possible at the selfsame, single *svarasthāna*, which of these denominations is taken by the given note and under what conditions? This number is arrived at by totalling the numbers of *prastāras* (permutations) obtained when 1, 2, 3, 4 and 5 *svaras* among *ri ga ma dha ni* undergo *vikṛti* individually and collectively at once; the *mela* corresponding to 0 (zero) *vikṛti* contains only *śuddha svaras* and is called *śuddhamela*.

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Among all the formulations of *mela prastāra* schemes in Indian music PV's is the first both in time and merit. He describes his scheme of 90 *melas* in SC (2.46-58). He sets forth the rules of *paryāyavṛtti* clearly thus: He defines *svaragati* as the movement of a *svara* from a *śruti* of its *śuddha* position to a subsequent *śruti*, when it (the *svara*) becomes *vikṛta*. There are 3 *svaragatis* for *ri* at *śruti* numbers (8, 9, 10), 4 for *ga* (at *śruti* numbers 10, 11, 12, 13), one for *ma* (at no. 16), 3 for *dha* (at 21, 22, 1) and 3 for *ni* (1, 2, 3). It may be recalled that *ga* at 12 and *ni* at 3 represent *ga* at 11 (*antara*) and *ni* at 2 (*kākalī*) respectively. *Paryāya* means alternative; here, alternative denominations for the same *svarasthāna*, e.g. *pañcaśruti ri-śuddha ga, ṣaṭśruti ri-sādhāraṇa ga, ūrdhva ga-śuddha ma, pañcaśruti dha-śuddha ni, ṣaṭśruti dha-kaiśikī ni. Paryāyavṛtti* relates to rules of inclusion and exclusion, i.e. which *svara/s* must be included when certain others are present and which *svara/s* must be omitted when certain others are present or absent. PV enunciates the following rules of *paryāyavṛtti*:

1. Proper attention should be paid to alternative denominations of *svaras*. For example, if a *svara* appearing at the 9th *śruti* is *ri*, the next should be *ga*; if it is *ga*, the previous note should be a *ri*, i.e. *śuddha* or rarely, *catuḥśruti*.
2. When *sa* is *vikṛta*, i.e. when the *prastāra* contains *laghu sa*, either *ni* or *dha* should not be counted again in such a permutation, depending on the context; e.g. when *laghu sa* occurs, *ni* should be avoided (because only one denomination of each of the seven notes is allowed); in other words, *kaiśikī ni* (or, contextually *ṣaṭśruti dha*) cannot also be used in the same *mela*.
3. When *ga-ma-pa-ni* are *vikṛta*, their *śuddha* denominations should not be used again, for these *śuddha sthānas* are the denominations of the *vikṛtas* of the respective precedent notes. Thus a *svara* at the 9th *śruti* cannot be *śuddha ga* if the *prastāra* already contains *śādhāraṇa* or *'antara' ga*. If the 9th *śruti* is unoccupied, then the *ri* can be only *śuddha*; it can be (rarely) *catuḥśruti* if *ga* in the *prastāra* is *sādhāraṇa*.
4. If a *prastāra* contains *laghu sa, sa* must always be necessarily included and *ni* necesarily omitted, to avoid duplication.
5. Similarly, if it contains *laghu pa, pa* is necessarily included and *ma* necessarily omitted.
6. If a *prastāra* contains both *vikṛta ni* and *vikṛta sa, dha* should be necessarily omitted because it is provided in the former and *ni* is provided in the latter.
7. If *sa-ma-pa* are repeated in a *prastāra*, e.g. *sa-laghu sa- śuddha ma-laghu ma* and *pa-laghu pa*, then the notes *ni-ga-ma* should be necessarily omitted, because these are provided in the respective *laghu svara*. Thus, if a *prastāra* has *ma* and *laghu ma, ga* must be omitted because it is provided in a *vikṛta* form i.e. *laghu ma*. Likewise, if there are both *sa* and *laghu sa* in the same *prastāra, ni* is omitted; if the same *prastāra* contains *pa* and *laghu pa, ma* should not occur in it because it is already present in the form of *laghu pa*.

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8. If a *prastāra* has *vikṛta* (i.e. *sādhāraṇa* or *'antara'*) *ga*, then *ma* and *pa* must be included.
9. When both *śuddha ga* and *vikṛta ga* occur together in a *prastāra*, *ri* should be necessarily omitted because it already exists in the *prastāra* in the form of *śuddha ga*.
10. When both *ma* and *pa* occur in a *prastāra* in double forms (e.g. *laghu ma-śuddha ma, laghu pa-śuddha pa*), *ga* is barred from taking two forms. Employing the above rules PV carries out *prastāra* with *vikṛti* of each of seven notes (*'vyastaiḥ'*) and with *vikṛtas* of each of two, three, four and five *svaras* taken together (*'samastaiḥ'*) at a time without errors of duplication or omission as follows. It may be noted that *ri* and *dha* do not have *vikṛtis* in this scheme, probably out of deference to the ancient *svara mela* of Bharata, Mataṅga, Śārṅgadeva and others.

Thus, when, *vikṛti* is carried out in each of one, two, three, four and five *svaras* taken together at a time, *melas* are obtained as follows:

One svara	*two svaras*	*three svaras*	*four svaras*	*five svaras*
sa 2	sa ga 4	sa ga ma 2	sa ga ma pa 2	sa ga ma pa ni 1
ga 2	sa ma 4	sa ga pa 6	sa ga ma ni 1	
ma 2	sa pa 6	sa ga ni 2	sa ga pa ni 3	
pa 3	sa ni 1	sa ma pa 4	sa ma pa ni 2	
ni 2	ga ma 1	sa ma ni 2	ga ma pa ni 2	
	ga pa 3	sa pa ni 3		
	ga ni 4	ga ma pa 1		
	ma pa 2	ga ma ni 2		
	ma ni 4	ga pa ni 6		
	pa ni 6	ma pa ni 4		
11	35	32	10	1 = 89

By adding the *mela* with zero *vikṛti* i.e. *śuddha mela*, the grand total of *melas* is 90. By adopting different numbers of *svarasthānas* in the chromatic scale and different rules of *paryāyavṛtti*, later authorities have carried out *prastāra* resulting in different numbers of *melas*, e.g. Somanātha 960, Veṅkaṭamakhin 72, Ahobala 21340, *Melādhikāralakṣaṇa* 4624, Krishnachandra 32 *mukhya melas* and 52 *saṅkīrṇa melas*, totalling 84; each of the *mukhyamelas* has 192 *ṣāḍava*-and 480 *auḍuva melas;* together with 32 *mukhya melas* the total is 704 *'melas'*. In recent days Sambamoorthy has proposed three schemes of 108, 144 and 5184 *melas*. I have elucidated each of these schemes in detail elsewhere (R. Sathyanarayana, comm. on Veṅkaṭamakhin, *Caturdaṇḍiprakāśikā*, to be published).

Veṅkaṭamakhin displays towering self-assurance and pride in proposing the

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scheme of 72 *melakartās* and loudly extols its infallibility and virtue (*Caturdaṇḍī-prakāśikā*, 4. 80-92). At least two major limitations, however, may be pointed out in his theory:

1. He fails to apply uniformly the rule of *vikṛta svara* formation, viz. the maximum limit for a *svara* to *vikṛti* is the next higher *śuddha* note, inclusive. For example, the highest *vikṛti* of *gāndhāra* is possible at *śuddha madhyama*, thus giving four *vikṛta gāndhāras* (*sādhāraṇa, antara, laghu/mṛdu ma, ūrdhva/śuddha mādhyama gāndhāra*). The last is ignored by VM but is recognised by MV and Tulaja (while describing the *rāga sāraṅga*). This raises the number of *svara* denominations from sixteen to seventeen for the selfsame twelve *svarasthānas* in the octave and hence increases the possibility of the number of *melas*. PV has recognised this principle and has applied it to derive the optimal number of *melas*.

2. While claiming universal applicability for his theory, VM assumes the twelve *svarasthānas* of the octave in Indian music. Even though he speaks of *kalyāṇi* and *pantuvarāli* as exotic *rāgas*, he deprecates them as unsuitable for classical—or art-music, probably because of their intervallic content which could not be made to coincide with that of the native *rāgas*. There are indeed numerous other musical systems in the world, e.g. of Java, Persia, Arabia, Africa, China, etc. which are drastically different from Indian music in both form and content as well as theory and practice. Borrowal from an exotic system would need adaptation, adoption, assimilation, synonymisation and rationalisation for purposes of nativisation. PV has attempted this by establishing equations of *paradas* with *rāgas* and describing the characteristic features of the former in the RJ. Somanātha has also attempted this in the *Rāgavibodha*.

However, Veṅkaṭamakhin's scheme received the necessary exposure, recognition and general acceptance among all the foregoing schemes, the reasons for which I have discussed elsewhere (*Karṇāṭaka-saṅgīta-vāhinī*, pp. 322-330).

So, PV's description of himself as '*śrīkaraṇaikadhīra*' is fully merited and his *mela prastāra* is more scientific, systematic and practical. And the *rāga sāraṅga* which is left without classification by Mudduveṅkaṭamakhin and Tulajendra and described also by Somanātha, PV etc. may be accommodated in the 83rd *mela* of PV's scheme.

vii. *Rāgas: Comparisons*

PV has characterised 65 *rāgas* in 19 *melas* in SC, 65 *rāgas* in 20 *melas* in RJ and 66 *rāgas* (*rāgiṇīs* and *rāgaputras*) in 6 *puruṣa rāgas* in RM and NN. A detailed comparative study of the *rāgas* found in NN (and RM) is attempted in the commentary of NN (3.1.168-233). A similar comparative study of the *rāgas* of SC and RJ is undertaken in a historical perspective elsewhere (R. Sathyanarayana, *Vīṇālakṣaṇa vimarśe*; idem. *Karṇāṭaka-saṅgīta-vāhinī*). Omitting the results of these studies here, I shall discuss briefly only three issues relating to *rāgas* in the total perspective of PV's contributions: (i) comparison of PV's treatment of the same

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rāga in his own different treatises (ii) *rāga* classification vis-a-vis *melas* and (iii) Persian *paradas.*

Comparison between SC and RJ: (first name/number, SC; after hyphen, RJ)

1. Equations in *mela* names: *mālavagauḍa-gauḍī, śuddhanaṭṭā-śuddhanāṭa, hammīranaṭṭā-hamīra, toḍī-ṭoḍī, ābhīrī-āheri, śuddhavarāṭī-varāṭī, śuddharāmakrī-désikāra*
2. Equations in names of *janya rāgas*: *nārāyaṇagauḍa-nārāyaṇī, prathamamañjarī-paṭamañjarī, māravī-māru, rāmakrī-rāmakalī, sāmavarālī-śyāmavarāṭī*
3. Additional *melas*: *devakrī, soma, mālavakaiśika*
4. Transposition in *mela*: *deśākṣi* 35-34, *karṇāṭa* 34-30, *hijeja* 14-8? 15? *kalyāṇa* 57-64, *nādarāmakrī* 9-8 ?
5. Additional *janya rāgas*: *kuranjī, gauṇḍakṛti, baṅgāla, revagupti, śuddha gauṇḍa; -dīpaka-vibhāsa, -śuddhabhairava-suhavī*

Apart from these differences, a *rāga* of the same name obtains the same characterisation in both works. Minor variations, where they exist, may be attributed to provincial differences. (For details, vide R. Sathyanarayana, *Karṇāṭaka-saṅgīta-vāhinī*, p. 244).

Comparison of NN/RM with SC (first name -NN/RM; second name -SC)

1. Equations of names of *rāgas*: *karnāṭa-karnāṭagauḍa, guṇakarī-drāviḍa gauḍa-sālaṅga, gauṇḍa-gauṇḍakṛti, deśikāra-śuddha rāmakrī, mālava-mālava gauḍa, varāṭī-śuddha varāṭi, śyāma varāṭī-sāmavarālī*
2. Additional *rāgas*: *guṇḍakrī, jayataśrī, jijāvanta, paraja, bihāgaḍa, vibhāsa, śuddhabhairava, suhavī; -kuranjī, -gauṇḍakṛti, -nārāyaṇagauḍa, -pūrvī, -mukhārī, -revagupti, -hijeja*

Comparison of NN/RM with RJ (first name -NN/RM; second name -RJ)

1. Equations of names of *rāgas*: *toḍī-ṭoḍī, prathama mañjarī-paṭamañjarī, bhairava-aparabhairava, māravi-māru, mālava-mālava gauḍa, rāmakrī-rāmakalī, hamīranāṭa-hamīra*
2. Additional *rāgas*: *ābhīrī, jayataśrī, jijāvanta, devakrī, paraja, baṅgāla, bihāgaḍa, śuddhagauḍa, śyāmavarāṭī; -āherī, -kedāranāṭa, -dīpaka, -nārāyaṇī, -pūrvī, -mālavakaiśika, -mukhārī, -śuddhavarāṭi, -soma, -hijeja*

viii. *Rāgas—Mela Classifications*

PV has characterised *rāgas* in terms of physical (i.e. intervallic) similarity, approximation, affiliation or affinity in SC and RJ. He has combined this with reificatory descriptions based on psychoaesthetic similarity, approximation, affiliation or affinity in NN/RM. Through the latter, he has fulfilled a long-standing definitional need in Indian musicology. The first kind of description of *rāgas* obtains in *Bṛhaddeśī, Bharatabhāṣya* (and Kohala, Kaśyapa, Yāṣṭika, Durgāśakti, etc. quoted by them), *Saṅgītasudhākara, Saṅgītasamayasāra, Saṅgītaratnākara, Svara-melakalānidhi, Rāgatālacintāmaṇi, Caturdaṇḍīprakāśikā, Saṅgītasudhā, Mahābharata*

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cūḍamaṇi, Saṅgītasārāmṛta, Saṅgrahacūḍāmaṇi, Rāgalakṣaṇa, Saṅgītasārasaṅgrahamu, etc. Purely reificatory description of *rāgas* is found in *Saṅgītopaniṣat-sāroddhāra, Dattila-Kohalīya, Rāgasāgara, Rāgaratnākara. Rāgataraṅgiṇī, Catvāriṁśac-chatarāga-nirūpaṇa, Rāgamālā* (of Meṣakarṇa), *Pañcamasārasaṁhitā,* etc. *Saṅgītarāja* adopts the former method for most *rāgas* and both in the descriptions of *rāgāṅgas* and *upāṅgas,* borrowing reificatory descriptions from *Saṅgītopaniṣat-sāroddhāra* (or from a common source). PV has uniformly applied the combined descriptions throughout NN/RM. His method is followed by later authorities such as Śrīkaṇṭha (*Rasakaumudī*), Somanātha (*Rāgavibodha*), Catura Dāmodara (*Saṅgītadarpaṇa*) and borrowing from the last, Basavappanāyaka of Keḷadi (*Śivatattvaratnākara*) and Kṛṣṇarāja Waḍiyar III (*Śrītattvanidhi*).

The following points deserve attention in the *rāga* descriptions of NN/RM:

1a. *Puruṣa rāga* need not necessarily be a *melakartā; hindola, deśikāra* (=*śuddha rāmakrī*), *śrī* and *śuddhanāṭa* are *puruṣa rāgas* in NN/RM. They are also *melakartās* in SC and RJ; *śuddhabhairava* is *janya* of *ṭoḍī* (RJ, 2.11); *naṭṭanārāyaṇa* is *janya* of *kedāra* (SC, 2.2.43; RJ, 2.30)

1b. *Melakartās,* e.g. *mālavagauḍa, toḍī, deśākṣi, kedāra,* need not be *puruṣa rāgas.*

2. *'Mela'* in NN/RM does not mean *melakartā,* but an organisation in ascending order of seven notes (each represented by one denomination only). Thus if A is described as belonging to the *mela* of B, B is not necessarily meant to be a *melakartā;* it simply means that A partakes of the same intervallic content as B.

3. A *rāgiṇi* or *rāgaputra* of a given *puruṣa rāga* may belong to the *mela* of a different *puruṣa rāga, rāgiṇī* or *rāgaputra* or to the *mela* of the *rāgiṇī* or *rāgaputra* of the same *puruṣa rāga.*

4. PV has, for the first time in the history of Indian music, established equations between *rāgas* on the one hand and modal forms such as *āwāz, maqām, parada,* etc. of Persian-Arabic music; some occur also in comparisons.

5. Among such equations, an Indian *rāga* may be a companion or follower of a *parada* or other exotic *rāga.*

The foregoing may be illustrated from the *Rāgādhikaraṇa* of NN (3.1) in which only the *śloka* numbers are given below; corresponding *śloka* number in RM is obtained by subtracting 22 from the NN *śloka* number.

1. *dhannāsī* (169), *śuddhabhairava rāgiṇī* is also named *irāq* born of the *pūrvadeśa* (?) and associate of the *rāga dhavala,* undescribed. 2. *bhairavī* (170), *śuddhabhirava rāgiṇī* belongs to the *mela* of *dhannāsī,* another *rāgiṇī* of the same *puruṣa rāga.* 3. *saindhavī* (171), another *rāgiṇī* of *śūddhabhairava* belongs to the *mela* of *bhairavī* (no. 2). 4. *māravī* (172), *śuddhabhairava rāgiṇī,* is of ancient origin in Mewad, and is born of *mālavagauḍa mela.* 5. *bhairava* (174), *śuddhabhairava putra* is subservient of *ujjhāla,* a Persian

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maqām. 6. *śuddha lalitā* (175), another *śuddhabhairava putra* belongs to the *mela* of *māravī*, which itself is of *mālavagauḍa mela* (SC.2.2.21, 22).

7. *bhūpālī* is *hindola rāgiṇī* but *janya* of *malhāra mela* (180); but *malhāra* itself is son of *naṭṭanārāyaṇa* (229). 8. *prathama mañjarī* belongs to (*mālava*) *gauḍa mela* (SC, 2.2.20) but is *hindolabhāryā* (*rāgiṇi*) (183). 9. Another *rāgiṇi* of *hindola* viz. *turuṣka* (*yavana*) *toḍi* is affiliated to *chāyānāṭa mela* (184) while the latter is a *janya* of *karṇāṭagauḍa mela* (SC, 2.2.34, 36), and son of *śuddhanāṭa* (221). 10. *śuddhabaṅgāla*, son of *hindola* is *janya* of *karṇāṭa* (*gauḍa*) *mela* (186; SC, 2.2.35). 11. the same is true of *sāmanta* (188; SC, 2.2.37).

12. *deśikāra* (190) is *puruṣa rāga* and friend of the Persian *maqām bākhrej*. 13. *bahulī* is the wife of *deśikāra*, but is of *rāmakrī mela*, another wife of *rāmakrī* (192; SC, 2.2.63). 14. *desī* (193) belongs to the same *mela* (SC, 2.2.64), wife of *deśikāra* and granddaughter of the Persian melody *āhaṅg*. 15. *jayataśrī*, another wife of the same *deśikāra* is affiliated to the *mela* of a fellow-wife *desī* (194). 16. *gurjarī* (195) a wife of *deśikāra* again belongs to the *mela* of a fellow-wife, *rāmakrī*, which is a synonym of *deśikāra* in SC (2.2.63); *gūrjarī* is in the *mālavagauḍa mela* (SC, 2.2.13); it may be noted that its *śuddha ma* has yielded place to *prati* (=*tīvra*) *ma* because of provincial difference. 17. (*apara*) *lalita*, son of *deśikāra* is in the *mela* of a wife of the same *rāga* viz. *desī* (196; SC, 2.2.64). 18. *vibhāsa*, another son of the same (197; RJ, 2.43) belongs to the *mela* of *deśikāra* itself. 19. yet another son *travaṇa* is in the *mela* of a *deśikāra rāgiṇī*, *desī* (199; SC, 2.2.63, 64; RJ, 2.41, 42).

Now the family of *śrīrāga*(=*ś*) may be examined: 20. *gauḍī*, a(*ś*)-*rāgiṇī* (202) is related to the Persian mode *multānī* but is affiliated to *mālavagauḍa mela* (SC, 2.2.17) and is an independent *mela* in RJ (2.12, 14). It may be noted that *śuddha ma* has again changed to *prati*(=*tīvra*) *ma* due to regional difference in usage. 21. *pāḍī* is wife of (*ś*) but is of *gauḍī mela* (203; SC, 2.2.14; RJ, 2.23). 22. *guṇakarī* (204) is wife of (*ś*) but belongs to the *mela* of *gurjarī*, a wife of *deśikāra* (204, 195) but is born of *mālavagauḍa mela* (SC, 2.2.12; RJ, 2.18) and thus was oscillating between both varieties of *madhyama*. These words apply to *guṇḍakrī* also (206) which occurs as *gauṇḍakṛti* in SC (2.2.12) and as *guṇakrī* in RJ (2.2.18). 23. *mālava*(*gauḍa*) is son of (*ś*) (209), but is of the *mela* of *gauḍī*, a wife of (*ś*); *gauḍī* is the parent *mela* of *mālava*(*gauḍa*) (SC, 2.2.12, 14, 21). 24. *śuddhagauḍa*, son of (*ś*) (210) belongs to the *mela* of *guṇḍakrī*, a wife of (*ś*), but is a derivative of *mālavagauḍa mela* (SC, 2.2.21) as *gauṇḍakṛti* also is. 25. *karṇāṭabaṅgāla* another son of (*ś*) (211) is of the *gauḍī mela*, a wife of (*ś*) and is a *janya* of *mālavagauḍa* (SC, 2.2.20) and of *gauḍī* (RJ, 2.15).

26. In the family of *śuddhanāṭa* (=*śn*), *jijāvanta* is a son of (*śn*), but of *śrīrāga mela* (218). 27. *sālaṅganāṭa* is son of (*śn*) but born of *kedāra mela* (219) which is

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son of *naṭṭanārāyaṇa*; this is reversed in SC(2.2.40, 43) and RJ (2.28.30) according to which *naṭṭanārāyaṇa* is born of *kedāra mela*. 28. Another son of (*śn*), viz. *chāyānāṭa* is affiliated to the *mela* of another son of (*śn*), *karṇāṭa* (221), a classification which is in agreement with SC (2.2.36) and RJ (2.60).

29. In the *naṭṭanārāyaṇa* (=*nn*) family, *velāvalī* is a *rāgiṇī* (224) but is affiliated to the *mela* of *madhumādhavī*, a wife of *śuddhanāṭa*, but is of *kedāramela* according to SC(2.2.41) and RJ (2.31). 30. *saurāṣṭrī*, another wife of (*nn*) is of the *mela* of *sāverī*, a wife of (*nn*) (228), but is of *kedāra mela* according to SC(2.2.46, 47) and RJ (2.33); *sāverī* is also of the same *kedāra mela*. 31. The same observations apply to *malhāra* (229), a son of (*nn*) (SC, 2.2.44; RJ, 2.29). 32. *gauṇḍa*, a son of (*nn*) belongs to the *mela* of another son of (*nn*), viz. *malhāra* (230). SC (2.2.45) and RJ (2.29) assign it to *kedāra mela*. 33. *kedāra* is also a son of (*nn*) but belongs to the *mela* of a (*nn*) wife, *suhavī* (231) but *kedāra* is a *mela* in SC and RJ as shown above. 34. Yet another (*nn*) son, viz. *śaṅkarābharaṇa* (232) is a wife of (*nn*) but is affiliated to *madhumādhavī mela*, and is according to SC(2.2.42) and RJ (2.32), derived from the *kedāra mela*, and *madhumādhavī* is another *janya rāga* of this *mela*.

ix. *Rāgas-Paradas*

NN (and RM) declares that the following Indian *rāgas* are related to the Persian *maqām* or *pardāḥ* by correspondence, association or evolution:

dhannāsī-irāq (169), *bhairava-ujjhāla* (174), *deśikāra-bākhrej* (190), *deśī-āhaṅg* (193), *yammanakalyāṇa-yamman* (200), *gauḍī-multānī* (202), *mālavagauḍa-mūsalīk* (209), *devakrī-uṣṣak* (215), *karṇāṭa-husenī* (220), *velāvalī -sarpardā* (224), *velāvalī-kurāī* (224), *malhāra-bārāmī* (229).

Again at the end of RJ (2.69-74), PV establishes similar equations:

devagāndhāra-rahāyī, kānara-niśābar, sāraṅga-māhūr, baṅgāla-jaṅgūla, deśī-āhaṅg, malhāra-bārā, kedāra-sūhvā, dhannāsī-irāq, jijāvanta-husenī, mālava(gauḍa)-mūsalīk, kalyāṇa-yeman, bilāval-sarpardā, deśikāra-bākharej, āsāvarī-hijeja, devagiri-muśak.

Somanātha (*Rāgavibodha*, 3. 56, 57 and comm.) offers twelve similar equations which will be mentioned at the end of this section.

Before discussing the foregoing equations, may be prefaced with some brief background material on Arabic-Persian modal forms may be appropriate. In the first few centuries of the Christian era India was engaged in trade and cultural exchanges with Arabia by the sea routes and Persia by land routes. This is true of musical exchanges also. Even before the 7th cent. A.D. the influence of *grāma-mūrchanā* lay heavily on the melodic system of Persian music and probably of *śruti, svara*, scale and *rāga* also. Similarly, India had imported many elements of music from these countries.

There were in Persian music of about the 13th cent A.D. twelve *maqāms* (lit. 'abode', cf. *grāmaḥ svarasamūhaḥ syān mūrchanādeḥ samāśrayaḥ*—SR, 1.4.1). They

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seem to have been called *paradas* also; (however, *pardaḥ* means tone, a unit of the octave, '*hangam*' (e.g. *yak pardaḥ, nīm pardaḥ*) in Persian music (*Groves Dictionary of Music and Musicians*, vol. 6, p. 680). Since Somanātha also employs the term *'paradā'* as an alternative name of *rāga* in popular usage—*'iyam turuṣkatoḍī, irākhaparyāyatayā karṇāṭagauḍasya samacchāyatvena 'paradā' iti loke' (Rāgavibodha*, 3.56, 57 comm. p. 99), synonymisation of this word with *rāga* may have been accepted in Persian music of the time or at least as Indian semantic extension. These were major melodic bases, classified into the twelve zodiacal divisions. Each *parada* generated two *śubaḥs* by the end of the 14th cent. A.D., and four *guṣaḥ* each (giving a total of 48 *guṣaḥs*) in the 16th-17th cent. A.D.

Ibn Sīnā (d. 1037 A.D.) mentions in his *Kitāb-al-naját* the following twelve primary modes and their *ta'thīr* (ethos) as well as a secondary mode (*āvāz*): *rahawī, ḥusain, rást, būsalik, zangūlá, 'ushsháq, ḥijáz, 'iráq, ispahán, navá, buzúrg* and *mukhálif* as well as the *āvāz salmaki*. 'Alí Naqi Khán Vaẓíri records in recent times eight favoured modes (*ávázát*): *máhúr, humáyún, bayát, ispahán, chahárgáḥ shúr, sihgáh, navá* and *bayát-i kurd*. The musical systems of Arabia and Persia developed by mutual influence. For example, Ṣafí al-Dín Abd-al-Múmin Baghdádí (d. 1294 A.D.) describes, in his *Risálat al-sharafíya fi'l-nisab al ta'lífíya* twelve *maqámat* (*maqáms*) and six *áwázát* (*āwázs*): *maqáms: 'ushsháq, nawá, búsalik, rást, 'iráq, isfahán, ziráfkand, buzurk, zaṅkúla, raháwi, husainí* and *hijáz; áwázát: kuwasht, kardániyá, naurúz, nihuft, muhaiyar al-husain* and *hijáz* (II). Ṣafí al-Dín replaces the last three names of the modes (*áwázát*) with alternative names in his *Kitáb al-adwár* (Book of Musical Modes): *salmak, máya* and *shahnáz* respectively. Thus according to Arabic theory *maqáms* generated *áwázs* and the latter, *daurs*; these had permeated Persian music by about the 16th cent. A.D.

It may be observed that PV mentions *āhaṅg* (NN, 4.2.661 b) and that the *rāga deśī* is granddaughter of *āhaṅga* (NN, 3.1.193). It would seem that the musicians of Akbar's court were performing a Persian *parada* called *āhaṅg*. Ibrāhim Adil Shah II has given it the status of a *maqám* (*Kitáb-i-Nauraz*, p. 107). However, *āhaṅg* seems to connote generally the Persian equivalent of *rāga* (cf. "In them is to be found the precise notation of every mode (*áhang*)", *Groves Dictionary of Music and Musicians*, vol. 6, p. 679).

Among the *paradas* named by PV, only *rahāyī, jaṅgūla, irākh, ḥusenī, mūsalik, hijāj* and *muṣk* are *maqāms*. *Mūsalik* and *muṣk* are called *buzūrk* and *ushsháq* in Persian music. It is probable that PV and Somanātha have retained only phonetic and connotative approximations of what they heard of exotic music (and in the case of PV, also dance) material. Among the *paradas* mentioned by Somanātha, *ḥusenī, mūsalīk, nava(roze), hijāz* and *irākh* are *maqāms*. Of the rest, *niśābar* is a *śubaḥ* of *isfahān maqām; sarpardā* (=*sar+pardāḥ*) i.e. head (-like important) *paradā* is a *guṣaḥ* of the *ḥusenī maqām, sūhvā* (=*suhavī*) is a *guṣaḥ* of *rāst maqām*.

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Al-Fárábí (d. 950 A.D.) had enunciated the principles of fixing the values of musical notes on chordophonic key-boards; these values revised by Abd al-Qādir (*Jami al-alḥan*) and Kutb al-Dín al-Shírází (*Durrat al-Táj*) in the 14th cent. A.D. The *maqāms* may be reconstructed with the aid of their writings. A comparative study of the intervallic material of those twelve *maqāms* with that currently prevalent in Karnataka music will be attempted here through cent values using the same notational symbols *sa*, ri_1, ri_2, ri_3 etc. for both systems for ready intelligibility: *sa-ṣaḍja*, ri_1*-śuddha riṣabha* (*komal rikhab*); ri_2*-pañcaśruti riṣabha* (*śuddh rikhab*) $=ga_1$*-śuddha gāndhāra*; ri_3*-ṣaṭśruti riṣabha* $=ga_2$ *=sādhāraṇa gāndhāra* (*komal gāndhār*); ga_3*-antara gāndhāra* (*śuddh gāndhār*); ma_1*-śuddha madhyama* (*śuddh madhyam*): ma_2*-pratimadhyama* (*tīvra madhyam*), *pa-pañcama*; dha_1*-śuddha dhaivata* (*komal dhaivat*); dha_2*-pañcaśruti dhaivata* (*śuddh dhaivat*) $=ni_1$*=śuddha niṣāda*; dha_3*-ṣaṭśruti dhaivata*$=ni_2$*=kaiśiki niṣāda* (*komal nikhād*); ni_3*-kākali niṣāda* (*śuddha nikhād*), *Sa*-octave *ṣaḍja* (corresponding names in Hindustani music are given above in brackets). The following notation, * indicates a flat, intermediate value; ** indicates a sharp intermediate value; *rāgas* (of Karnataka music) in which such intermediate values used are shown below in bracketts:

Numerical values following the note symbols are in cents.

sa-0, ri_1*-90 (*gauḷa*), ri_1-112, ri_2* (*catuḥśruti*; e.g. *śrīrāga*, SC.2.2.23) 180; $ri_2 = ga_1$ -204, ga_2* - 294 (*varāḷī*), $ri_3 = ga_2$ -316, ga_3 -386, ga_3 ** -408 (*devagāndhārī*), ma_1 - 498 ma_1 ** - 520 (*gauḷīpantu*), ma_2* - 590 (*sāraṅga / varāḷi*), ma_2 - 610, *pa** - 678, *pa* -702, dha_1* - 792 (*sāverī*), dha_1 - 814, dha_2* - 884 (*catuḥśruti, śrīrāga*, SC.2.2.23, *nāyaki*), $dha_2 = ni_1$ - 906, ni_2* - 996 (*suruṭi*), $dha_3 = ni_2$ - 1018, ni_3 - 1088, ni_3 ** - 1110 (*kalyāṇi*), *Sa** - 1176, *Sa* -1200

The *maqāmāt* and *āwāzāt* described by Ṣafi al-Dín 'Abd al-Múmin in his *Kitáb al-adwár* and *Risálat al-Sharafíyá* may now be notated in terms of the foregoing:

Maqāmāt

1.	ushshāq	sa	ri_2	ga_3**	ma_1	pa	dha_2	ni_2*
2.	nava	sa	ri_2	ga_2*	ma_1	pa	dha_2	ni_2*
3.	būzalīk	sa	ri_1*	ga_2*	ma_1	ma_2*	dha_1*	ni_3*
4.	rāst	sa	ri_2	ga_3	ma_1	pa	dha_2*	ni_2*
5.	zaṅgūla	sa	ri_2	ga_3	ma_1	pa*	dha_2*	ni_2*
6.	rāhāvī	sa	ri_2	ga_3	ma_1	pa*	dha_1*	ni_2*
7.	ḥusenī	sa	ri_2*	ga_2*	ma_1	pa*	dha_2*	ni_2*
8.	hijāz	sa	ri_2*	ga_2*	ma_1	pa*	dha_2*	ni_2*
9.	irāq	sa	ri_2*	ga_3	ma_1	pa*	dha_2*	ni_2* Sa*
10.	isfahān	sa	ri_3*	ga_3	ma_1	pa	dha_2*	ni_2* Sa*
11.	zirāfkand	sa	ri_2*	ga_2	ma_1	pa*	dha_1*	dha_2* ni_3
12.	buzūrk	sa	ri_2*	ga_3	ma_1	pa*	dha_2	ni_3

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Āwāzāt

1.	Kuwasht	sa	ri_2*	ga_3	ma_1	pa*	dha_2*	ni_3
2.	Kārdānīyā	sa	ri_2	ga_3	ma_1	pa* pa	dha_2	ni_3
3.	navrūz	sa	ri_2*	ga_2*	ma_1	pa*	dha_2*	ni_2*
4.	nihuft (salmaki)	sa	ri_2*	ga_3	ma_1	pa	dha_2*	ni_2*
5.	muhaiyar al-husenī (māya)	sa	ri_2*	ga_2*	ma_1	pa	dha_2*	ni_2*
6.	hijāz II (shahnāz)	sa	ri_2*	ga_2*	ma_1	ma_2*	dha_2*	ni_2*

It may be observed that ni_3 occurs only in *zirāfkand, buzūrk, kuwasht* and *kārdānīyā;* ni_2* occurs constantly in all others; ma_1 occurs invariably in every *maqām* and *āwāz.* Similarly ri_2 is used only in *ushshāq, nava, rāst, zaṅgūla, rāhāvī and kārdānīyā*; the others uniformly employ ri_2* which shows that a *riṣabha* of 180 cents i.e. *catuḥśruti riṣabha* was the generally preferred interval. Its dominant consonant of 884 cents, viz. dha_2* was similarly preferred. This symmetry is disturbed in *rāst, zaṅgūla, rāhāvī.* Consonance of the fourth is more universal (as was in *grāma* music); consonance of the fifth is seen in ma_1-*sa* rather than in *pa-sa*; consonance of the fourth is repeated again in *pa**-*sa**. The consonance of the fourth ma_1-ni_2*, which is prohibited in ancient Indian musical theory seems to be accepted in these modes, as the pair ri_2*- *pa**. The consonant pair ga_2*-ni_2* is diminished from ga_2-ni_2 by a comma of Didymus. Could these have been liberally interpreted by PV as *antara-kākali* in his description of the *paradās* (RJ, 2.70)?

अन्ये ऽपि पारसिकेया रागाः परदनामकाः ।
संपूर्णाः सर्वगमकाः काकल्यन्तरिताः सदा ॥

Mansúr Zalzal al-Daríb invented a chordophonic instrument, 'úd al-Shabbút and established in it a key for the third (i.e. *gāndhāra*) known as *neutral* third or Zalzalian third, in the last quarter of the 8th cent. A.D. between the intervals 81/68 (303 cents) and 81/64 (408 cents). This neutral third had the value 27/22 (355 cents), and continued to be in use in Persian music till the 16th cent A.D. Zalzal also established on this keyboard keys for *riṣabha* at 54/49 (166 cents), *pañcama* at 47/32 (678 cents) and *dhaivata* at 18/11 (853 cents). Later, in 1405 A.D. 'Abd al-Qādar Ibn Ghaibi al-Hafíz al-Marāghí modified these intervals, in his *Jamí 'al-Alḥán* to 180 cents (ri_2*), 384 cents (ga_3), 678 cents (*pa**) and 882 cents (dha_2*). These changes deeply influenced all later musicians and musicologists of Persia and Arabia. When musicians from Tabriz and Baghdad thronged to Akbar's Court in the 16th cent. A.D. and employed these intervals in their music, PV recognized their approximate correspondences with the Indian analogues and prepared a correspondence list -however approximately-of *rāgas* and *paradās*, for the first time. This is a signal

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service to the histories of both musical systems and a pioneering effort. His vision and enterprise are admirable.

Some remarks on the correspondences mentioned above are relevant here. PV's description of *paradās* as possessed of all *gamakas* seems true enough to any one who has listened to a performance of the *maqāms*. His own definition of the *antara* and *kākalī* notes as lying between *sādhāraṇa ga-laghu ma* and between *kaiśiki ni-laghu sa* seems to invalidate the description '*kākalyantaritāḥ sadā*' because the ga_2* and ni_2* found almost universally employed in the *maqāmāt* and *āwāzāt* are flatter than even ga_2 and ni_2 respectively. However, a glaring anomaly is that several of the above modes appear to cluster into the same *mela*, thus raising a question on the criterion of differentiating one from the other. For example, RJ gives *malhāra* (=*bārā*), *kedāra* (=*suhavī*) and *velāvalī* (=*sarpardā*) under the selfsame *kedāra mela* (modern *dhīraśaṅkarābharaṇa mela* or *bilāval thāṭa*); *hijāz* is synonymised with *āsāvarī*; it is an independent *mela* in RJ corresponding to modern *hanumatoḍī* (or to *vakulābharaṇa* in SC) *mela*. *Rāhāvī* (=*devagāndhāra*) and *irākh* (=*dhannāsī*) both merge into the same (the then) *śrīrāga mela*. *Māhūr* (=*sāraṅga*) corresponds to the modern *citrāmbarī mela* of Karnataka music while both *bākhrej* (=*deśikāra*) and *āhaṅga* (=*desī*) correspond to the same, modern *kāmavardhinī mela*. It may be recalled that the *rāga desī* is a *janya* in the *deśikāra mela*. If *kānara* is taken as a *rāga* of Karnataka music, then *niśābar* and *zaṅgūla* both merge into the modern *nāgānandinī mela*. Some *rāgas* such as *hijāz*, *devagiri* and *kalyāṇa* are differently, ambiguously or inconsistently described in the available *impressi typii* of SC and RJ and the determination of their correspondences therefore becomes weak.

It is plausible to explain the above anomalies by assuming that PV has applied both physical and psychoaesthetic criteria in arriving at such correspondences. Such assumption is strengthened by an observation that the *rāga-paradā* pair are similar in shade—'*samacchāyatvena*'. Somanātha, as mentioned above (*Rāgavibodha*, 3.56, 57; 4.97, 114, 117, 120 and comm. on these), has also elucidated the following correspondences (the number in brackets following each correspondence gives the serial number of the *mela* according to Veṅkaṭamakhin's scheme of 72 *melakartās*):

irākh-karṇāṭaka gauḍa (34), *husenī-turuṣkatoḍī* (34), *zuluf-bhairava* (14), *mūsalīk-rāmakrī* (15), *ujjhāla-āsāvarī* (15), *navaroz-vihaṅgaḍa* (27), *bākherj-deśikāra* (51), *hijez-saindhavi* (22), *yaman-kalyāṇa* (57), *ushshāq-devakriyā* (28), *sarpardā-velāvalī* (29).

VI. SPECIAL FEATURES OF NARTANANIRṆAYA

NN is characteristically different from similar works in respect to chapter, division and subdivision, organisation of material and exposition. Each chapter contains considerable, original, conceptual and descriptive matter. Even where it is largely indebted to earlier authorities, it achieves remarkable focus by judicious athetisa-

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tion, selection and compactness. It employs a simple, direct and lucid literary style and seldom engages in polemics.

i. *Tāladhartṛ Prakaraṇa*

PV describes here for the first time (i) thirteen *alaṁkāras* (22-33) (ii) some details of compositional elements (e.g. 37, 39) (iii) ten *sañcas* (44-50) (iv) performing stances (51) (v) *stuti* (57) (vi) *vyāpaka-śrutibhūṣaṇa, pāṭacāli, rudrabhūṣaṇa* and *pañcadhātu* which are unique additions to the repertoire of instrumental compositions (vii) alternative names for these and other instrumental compositions used by percussionists/ *tāladhārīs* (or dancers ?) in their own professional parlance (viii) *sulādis* as instrumental compositions (67-85) and (ix) *prahelikā* (91-103). Some of the foregoing material is borrowed by subsequent authors such as Śrīkaṇṭha, Dāmodara and Veda. (x) PV describes 32 among the 86 *deśī tālas* (126-195) uniquely. (xi) reason for not expounding *prastāra* for *virāma* (202) (xii) unique forms of *naṣṭa-uddiṣṭa, mālāprastāra* etc. (219-230) (xiii) *kharjūrikā yati* (253).

However, PV is silent on at least two crucial matters in this chapter: the *tāla* format was being reorganised, collimated and rationalised in his own homeland, viz. Karnataka by the Haridāsas, in a conceptual cluster called *daśa prāṇas*. But PV is content to borrow obsolescent matter on this and is silent on this great renaissance. He is casual in the mention of the *sulādi tālas* with which the Haridāsas were bringing about a revolution at this time.

ii. *Mṛdaṅgi Prakaraṇa*

The topics described for the first time in NN are: (i) variety of *mṛdaṅga*-player called *bhārika* (7) (ii) some details in the merits and defects of *mṛdaṅga*-player (12-17) (iii) description of *mṛdaṅga* (23-47) (iv) *hasta-pāṭas* (vide comm.) (v) *hasta-pāṭa prabandhas ārambha, cāli* varieties, *varṇavyāpti, vyāpti, nema, nemacāli, vyāptibandha, mohara, malāhara arddi* and *muktaka* (vi) *mṛdaṅgi vādana krama* (concert repertoire) (79-111) (vii) performing stances of the *mṛdaṅga*-player.

iii. *Gāyaka Prakaraṇa—Rāgādhikaraṇa*

PV has introduced slight variations in the description of the merits and defects of singer (8-23) and has largely drawn upon SR for *nāda-sthāna-śruti-svara-grāma-mūrchanā-tāna-prastāra-naṣṭa-uddiṣṭa-varṇa-alaṁkāra-gamaka-sthāya-ālapti* varieties (23-150) with athetisations to suit his purpose. (i) The concept of *svaragati* (3.1.34-37) (ii) *rāga* character unimpaired by the loss or gain of a *śruti* in *svara* in low and high registers (38) (iii) *graha-aṁśa-nyāsa* are modifiable according to the *rakti* of the *rāga* (32) (iv) *sa* is universal *graha* in all *rāgas* (44, 45) (v) survival of only *sa-grāma* (51, 52) (vi) *mālāprastāra* (63) are first expositions in this *adhikaraṇa*.

Everything which follows this viz. *rāgas*, their classification and descriptions, to

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the end of the *adhikaraṇa*, is a special and novel feature of NN. It may be recalled that RM is a literal extraction of this *adhikaraṇa* sans the first 22 verses.

iii. *Gāyaka Prakaraṇa—Prabandhādhikaraṇa*

This *adhikaraṇa* has made an original contribution only towards the end. For most of the remaining, he has freely borrowed extensively from SR, and even more from Kallinātha's commentary, *Saṅgītakalānidhi*, on SR for *prabandhas*—their types, classification, structural and textual elements, syllabic clustering, 75 *prabandhas* including 8 *śuddha sūḍa*, 24 *ālikrama*, 36 *viprakīrṇa* and 7 *sālagasūḍa* varieties. Only the description of the fruits accruing from the use of this or that syllable/s in different parts of the song (15-44) is new here, unavailable (even by mention) anywhere else and ascribed to Sadāśiva (33).

PV's use of Kallinātha's commentary on the *Prabandhādhyāya* of SR (like that of Veṅkaṭamakhin in the *Prabandha prakaraṇa* of *Caturdaṇḍīprakāśikā*) has endowed his own descriptions with detail and clarity. Revolutionary changes were introduced and stabilised in *sālagasūḍa prabandhas* by the Haridāsas of Karnataka in transforming them into *sulādi*; they contributed a large number and variety of musical forms in Kannada, e.g. *ugābhoga, nāmāvalī, kṛti (devaranāma, pada), vṛttanāma, bhramaragīta, svapnagadya, śobhāne,* etc. etc. and had firmly established them in practice. Being a Vaiṣṇava (probably of the *Bhāgavata sampradāya* and a *smārta* Hoysala Karnāṭaka *brāhmaṇa*) who and whose ancestors lived and flourished in Karnataka, there is no way that PV could not have known this. It is therefore inexplicable that he does not even mention these in his works: this cannot be explained away by PV's being away from Karnataka from his youthful days, for the whole of Karnataka was reverberating with these musical forms from the 14th-15th cent. A.D. However, PV is not unique in such deliberately ignoring: most of the great musicologists such as Śārṅgadeva, Rāmāmātya, Veṅkaṭamakhin are prone to this. Perhaps the *daśāvatāra prabandha* described by PV from contemporary music is a concession to contemporary Karnataka (cf. hundreds of songs of Haridāsas describing the ten incarnations of Viṣṇu). However, PV *does* include descriptions of forms from Andhra, Tamilnad, Gujarat and North India in his *Nartaka prakaraṇa*.

NN, however, describes for the first time eleven *prabandhas*, viz. *candraprakāśa, sūryaprakāśa, navaratna, vīraśṛṅgāra, rudraprakāśa, raṇaraṅga* (a revival), *daśāvatāra, śarabhalīla* (revival), *caturaṅga* (revival), *ṛtuprakāśa* and *śṛṅgārahāra* (306-329). Attention may be drawn to Abul Fazl Allámi (*Āyeen-i-Akabarī*. Blochmann's translation) who says that the southerners sang *sūryaprakāśa, candraprakāśa, rāgakadamba, shumra,* etc. Hence it is likely that PV is echoing the music of South India presented in the court of Akbar.

iv. *Nartaka Prakaraṇa—Nartanādhikaraṇa*

The title of NN is justified in the final chapter on dance, which comprises approximately half of the entire work. This chapter is subdivided into two

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adhikaraṇas—nartanà and *nṛtta* appropriately, in some MSS. of NN. (i) PV defines *nartana, nāṭya* etc. somewhat differently (1-9) (ii) superiority of verbal representation (*vācikābhinaya*) over others (11, 12) (iii) exemption of *pusta* in *āhāryābhinaya* for *nṛtta* (4) (iv) details differentiating *cittavṛttya:pikā* from *bāhyavastvanukāriṇī* in *dharmī* (40-57) are novel features of this *adhikaraṇa*. For the remaining matter—*mukharāga, sāttvika bhāvas* (10-39), *vyabhicāri bhāvas, sthāyī bhāvas, nāṭya rasas* (note omission of *śāntarasa*), ten states of physical love and special representation (*citrābhinaya*) (58-237)—PV is indebted to Bharata, Abhinavagupta and Śārṅgadeva with minor athetisations and alterations.

iv. *Nartaka Prakaraṇa—Nṛttādhikaraṇa*

PV is largely indebted to previous authorities in the earlier portions of this *adhikaraṇa* (1-422). A glimmering of originality in this mass of borrowal is his description of each *pratyaṅga* and the naming of *upāṅgas* and *pratyaṅgas* which inevitably move along with it.

NN describes, in *pratyaṅgābhinaya,* 19 movements of head, 36 of eyes, 7 of eyebrows, 4 complexions, 16 movements of arms, 6 of hips and 13 of feet. These bear correspondence in name and number with SR but the method and style of descriptions/definitions are his own, as also the order and emphasis of presentation. This is true of *recaka, karakaraṇa, cālaka, hasta/pracāra and karakarma* also. NN has adopted from SR all 6 of *puruṣa sthānakas,* only 3 *strī sthānakas* except *gatāgata, valita, moṭita* and *vinivartita* among the 7, 19 among the 23 *deśīsthānakas* except *pārṣṇipārśvagata, ekapārśvagata, ekajānugata* and *parāvṛtta,* only *utkaṭa* among 9 *upaviṣṭa-sthānakas* and has omitted all *suptasthānakas,* thus selecting only 27 among 51 *sthānakas* of SR. Again, SR delineates 86 *cārīs,* classified into 16 *bhaumya-,* 16 *ākāśa-,* 35 *deśī bhaumya-,* 19 *deśī ākāśa cāris.* NN gives only 84 of these, only under *bhaumya* and *ākāśa* division but not (*mārga*) and *deśī* subclassification. Against the 24 single, 13 combined, 30 *nṛtta* hand poses (67) of SR, NN adds 20 more: 38 single, 17 combined, and 32 *nṛtta hastas.* PV has described only 16 *karaṇas* among the 108 given by SR, explaining that it is only these 16 which are useful for performing *bandhanṛtya.* In all the foregoing, PV depends primarily on the *Nāṭyaśāstra* and borrows and adopts) from SR material not found in the former. His method and style in the delineation of *sthānaka, cārī, hasta* and *karaṇa* are different from parallel treatises.

NN has merged some items with others and has athetised much from definitive and descriptive material from SR and other similar authorities; some of these are *vakṣaḥ, pārśva, skandha, grīvā, vartanā, cālaka, jaṭhara, ūru, jaṅghā, maṇibandha, jānu, puṭa, tārakā, kapola, nāsā, anila, adhara, danta, jihvā, cibuka, vadana, pārṣṇi, gulpha, karāṅguli, caraṇāṅguli* and *caraṇatala; utplutikaraṇas, aṅgahāras, madhupa cārīs* and *maṇḍalas* are also omitted in NN.

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However, NN. abounds in originality, too, in this *adhikaraṇa* (423-673); *rekhā, lāsyāṅga, sauṣṭhava, mudrā, pramāṇa* and *bhramarī* are independent topics in NN but bear correspondence with SR in description, while *nartaka, pātra, sabhāpati, sabhāsanniveśa* and *vṛndas* are differently described. *Nṛttamaṇṭapa, citrakalasa, raṅgapraveśa, mukhacāli, gatis, neris, urupas, dhvāḍas, biḍulāgas, svarābhinaya, gītanṛtta, svaramaṇṭha nṛtya, cinda (cindu)* varieties, *dharu* varieties and *dhrupada nṛtya* as items of *bandha nṛtya* and items of *anibandha nṛtta*, viz. *urupas, nāmāvalī, jāti, śabda nṛtya, jakkaḍī* and *rāsa* are described independently in NN, though some of these are found (with differences) in earlier works such as Devaṇṇabhaṭṭa's *Saṅgīta-muktāvalī*, Vemabhūpāla's *Saṅgītacintāmaṇi* and contemporary works such as Lakṣmīnārāyaṇa's *Saṅgītasūryodaya*. Catura Dāmodara and Veda have borrowed from PV without acknowledgement, as will be shown in VIII-iv of the present Introduction. Apart from *Abhinayacandrikā* (the date of composition of which is uncertain) NN is the only work which classifies dancing into *bandha* and *anibandha*. At the end of the *adhikaraṇa*, NN describes dance forms such as *dharu* from Andhra,, *cinda* from Tamilnad, *rāsa* from Gujarat, *dhruvapada* from North India (exotic sources), etc. Later works such as *Saṅgītadarpaṇa* and *Saṅgītamakaranda* show correspondences in describing some of these forms.

VII. HIGHER TEXTUAL CRITICISM: INFLUENCES FROM THE PAST

'Higher' does not mean 'superior' in this context; rather, it relates to method or part of textual criticism in which the sources employed in the text, implicit and explicit, are separated and studied, as distinct from Lower Textual Criticism which consists of heuristics, recensio and emandatio. Higher criticism is rarely applied in classical textual studies in India because of the lack of dependable chronology and of systematically edited texts. However, an attempt at higher criticism is made possible in the case of NN because both chronology and availability of fairly well-edited textual sources do not present serious difficulties. Though higher criticism normally encompasses sources (consciously or unconsciously) used by the author, i.e. influences of the past, it is extended in this case to include future influences of the text, i.e. its influence on the later development of the discipline which will be dealt with in the next Section.

i. *References*

Authors invoke other (earlier or contemporary) sources by reference for one of two purposes: support or refutation. PV does not appear to engage in controversy or refutation in any of his works. The sources referred to by him for support may be grouped together eclectically from NN, RM, RJ and SC, under four heads: (a) unspecified general sources (b) authenticated sources specified by name (c) spurious sources specified by name and (d) autoreferences.

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a. Nonspecific Sources

Such sources, gleaned from all four works of PV, may be listed alphabetically (in Sanskrit) thus:

anye apare apare-janāḥ, alaṁkāravid kavīndra kecit gānavicakṣaṇa gānaviśārada gānavedi gāyaka gītavicakṣaṇa gītaviśārāda gītāviśeṣajña caturajana tadjña tadvid tāṇḍavavedin tūryatraya-viśārada deśīvid dhīra dhīmān nāṭyakovida nṛttakovida nṛttajña nṛttavid nṛttavidyā-viśārada paṇḍita pare pūrvasūri pūrvācārya prayoktṛ prayogavid budha manīṣin munayaḥ muni munīśvara lakṣyalakṣaṇakovida lakṣyaviśārada vicakṣaṇa vidvān vipaścit viśuddhadhī sujana sudhī, sūri.

Most of such references are in the plural. *Muni* and *munīśvara* conventionally refer to Bharata. At least some of these may have been used to cater to prosodic requirements rather than in invocation for support. The author has endeavoured to indicate alternative views by *anye apare apare-janāḥ kecit pare,* etc., expert concurrence with *alaṁkāravid tāṇḍavavedin deśīvid* etc. on specialised topics, popular usage or practice with *janāḥ loke* etc., corroboration with empirical practice with *lakṣyalakṣaṇakovida lakṣyaviśārada prayoktṛ prayogavid* etc. and general agreement with the remaining references.

b. Specified Authentic Sources

SC (1.8) mentions Bharata, Arjuna and Hanūmān, whose views it claims to follow. The views of Arjuna do not appear to be mentioned, supported or refuted anywhere in SC. Hanūmān is mentioned in SC (2.77) as laying down the tenet that *deśī* music is not subject to rigid rules; this is not a verbatim extract from Hanūmān but a paraphrased compilation from Kallinātha (comm. SR, vol. 2, p. 115). The axiom that music is practice dominated is gathered from Niḥśaṅka (Śārṅgadeva) in SC (1.10).

RM (13) claims that Bharata has enunciated the first (unmodified) states of the seven notes (cf. RJ, 1.28, NN, 3.1.33). This is only inferable, not explicitly stated by Bharata. Bharata is referred to as mentioning that *grāmas* are only two—those of *ṣaḍja* and *madhyama* (RM, 28; NN, 3.1.49).

RJ (1.28) refers to Bharata as enunciating the first unmodified states of the seven *svaras,* and compiles (1.44) the definition of *gāndhāra grāma* from Śārṅgadeva, as also the rule that *antara* and *kākalī* notes are minimally used in all melodic situations (1.76).

NN (1.110) refers to the *pātakalāvidhi* in *mārga tāla* according to Bharata as also the first unmodified states of the seven notes (3.1.33) and that the *grāmas* are only two—of *ṣaḍja* and *madhyama* (3.1.49). It also invokes Bharata for the definitions of *alātā cārī* (4.2.280) and *recaka* as an integral part of *karaṇas* (4.2.316b)

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c. Specified but Spurious Sources

Reference to spurious sources arises because of lack of first-hand knowledge of the original source or to confer prestige and gain general (uninformed) acceptance. The latter seems to be true in the case of PV. There are few authorities in music and dance after the 16th cent. A.D. who are free from such a desire for false prestige. Two such situations arise: (i) merely naming an honoured, ancient authority, e.g. Bharata, Kohala, Āñjaneya without offering a primary or secondary quotation or paraphrasing without having studied the original work. (ii) ascribing the views of a later authority to an ancient authority to gain credibility and the prestige of antiquity, in full knowledge of both works, e.g. borrowing from Śārṅgadeva and ascribing the same to Bharata.

SC (2.2.27) ascribes to Śiva the classification of *rāgas* into *śuddha, sālaga* and *saṅkīrṇa*; this view cannot be traced to Śiva in the extant textual sources of Indian music. On the other hand, Mataṅga (*Bṛhaddeśī*, 365, p. 104) is the first known authority to offer such a classification; his *'mūla'* is changed to *'śuddha'* in this so called Śivamata. Attributing to Brahmā the description of *akhila rāgamela vīṇā* (2.1.9) is entirely apocryphal.

RM (68) gathers the definition of the *varṇālaṁkāra*, viz. *hasita* from 'Śivapriyaḥ', (=Śārṅgadeva) but changes the latter to *'munīśvaraḥ'* (=Bharata). Again the 'Śrīkaraṇāgraṇīḥ' (=Śārṅgadeva) in SR (1.6.53): 'the self-same *sañcārī alaṁkāras* are valid in *avarohaṇa* also' is changed to 'Śrībharato muniḥ'. The *sañcārī alaṁkāras* mentioned in this context are given by Śārṅgadeva, not Bharata.

RJ (1.46) ascribes the definition of *gāndhāra grāma* to Yāṣṭika but Śārṅgadeva's ascription of the same (SR, 1.4.5) to Nārada (on the basis of *Nāradīyaśikṣā*) is more plausible. It is not known on what basis—other than the nominal—*soma mela* and *soma rāga* are held to be dear to Śiva (2.8,9). This *mela* came to be equated with *sāmavarālī mela* in later times and traced to the *Sāmaveda* (Veṅkṭamakhin, *Caturdaṇḍīprakāśikā*, 5.75). The *Sāmaveda* is dear to Śiva; one may choose, if one wishes, to thus tenuously argue in support.

NN (2.64) claims that Bharata has described the *hasta-pāṭa* named *koṇāhata*; but it is not Bharata who has done so but Śārṅgadeva (6.851, 852). As said above in the description of the *varṇālaṁkāra, hasita* (3.1.90), Śivapriya (=Śārṅgadeva) is changed to '*munīśvara*' (=Bharata) by PV. Similarly, in the description of the *varṇālaṁkāra, prasāda* (3.1.91), 'Śrīkaraṇeśvara' (i.e. Śārṅgadeva, SR,1.6.33) is changed to 'Śrī-bharato muniḥ'. The reference to Sadāśiva (3.2.33) as an authority for *varṇa-phala* is again doubtful. Sadāśiva is an ancient, hallowed authority cited by SR (1.1.15) etc. in the lists of authorities, and a dance treatise named *Sadāśivabharata* is available in MS. But his authority on *prabandhas*, much less on *varṇa* is claimed by none else than PV. Likewise, PV claims the authority of Bharata for the definition of *karaṇaprabandha* (NN, 3.2.79) and of Kohala for *citrakaraṇaprabandha* (NN, 3.2.81) but no other reference may be traced to them on *prabandhas* of any

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kind in the whole range of musical literature. NN (4.1.54) cites 'muni' (=Bharata) as authority on *bāhyavastvanukāriṇī*, but the latter has described only *lokadharmī* and *nāṭyadharmī* (*Nāṭyaśāstra*, 13.70 ff.) but not their subvarieties, *cittavṛttyarpikā* and *bāhyavastvanukāriṇī*. Again NN ascribes to Bharata *vṛṣabhāsana sthānaka* (4.2. 191), *tiryakkuñcitā cārī* (4.2.241), *lāsyāṅga* variety named *aṅgahāra* (4.2.352), defects of blowing in the flute (4.2.410), a variety of *biḍulāga* called *'bīsu'* (4.2.552) but these are wholly spurious references. Similarly *utkuñcitā cārī* is defined, not by 'Añjanīsūnu' i.e. Hanūmān (NN, 4.2.244) but Soḍhalasūnu i.e. Śārṅgadeva (SR, 7.989).

Thus PV has depended mainly on two authorities—Bharata and Śārṅgadeva; he has attempted (in vain) to conceal his debt to Śārṅgadeva and to ascribe it to Bharata.

d. Autoreferences

PV states in SC (1.29) that according to his own view (*madīya-mate*), that the total number of *svaras* in the chromatic scale is fourteen; this is true because the total number of *śuddha* and *vikṛta* notes was reduced from 19 from Śārṅgadeva's times (reckoned on double criteria) to fourteen in PV's times. Again, he says (SC, 3.52) that *rāgas* are endless but he would describe only a few (*'kathitā mayā'*); this reference to self is of no special significance. So is such a reference 'my Rāgacandrodaya' (SC, 3.55). Similar are the references in RM *'vadāmyaham'* (128).

'Budha-viṭṭhala' has fixed the number of *melas* (SC, 2.57)—he is 'Śrī-Viṭṭhalaḥ Śrīkaraṇaikadhīraḥ' in calculating this (SC, 2.58); 'Śrī-Viṭṭhala' has composed 'three beautiful *prasādas* (edifices) (SC, 3.54). Viṭṭhala extracts RM from NN for the sake of Kapilamuni (RM 2); 'Viṭṭhala has described *mālāprastāra* and *uddiṣṭa* (*pratyaya*)' (RM, 41,46; RJ, 59, 64; NN, 3.1.63.68). Here the reference to himself is significant because he is unique in this description. Viṭṭhala composes RJ in response to Mādhavasiṁha's request (RJ, 1.12). NN (4.2.674) describes how Viṭṭhala removed ambiguity in the practice and theory of dancing. NN (4.2.676) mentions that Paṇḍarī Viṭṭhala composed the NN.

Thus PV refers to himself by name as Viṭṭhala in the body of the works for the most part. He gives his full name as Paṇḍarī Viṭṭhala on three occasions in NN (1.76, 2.60, 4.2.676). The name (Paṇḍarī Viṭṭhala) occurs uniformly in the colophon to each chapter of the NN. The 'Puṇḍarīka' in the name preceding Viṭṭhala in the colophons to the chapters of the SC and the final colophons of SC, RJ and RM are probably editorial interventions in the published texts and in ŚN, probably a scribal emendation.

ii. *Extraction and Correspondence*

So, even though PV claims to base his works on numerous authorities, he has mainly depended on *Nāṭyaśāstra* and *Saṅgītaratnākara*. An interesting feature of this indebtedness is that where these sources are specified by name, the passages

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carry no extracts, correspondence or similar parallelisms but only paraphrases, and where there is no specific citation by name, these passages frequently exhibit partial or complete correspondence with the original texts. Such instances are noted, by and large, in the respective Text Critical Notes appended to each *prakaraṇa*, by and large. Only a brief general summary of correspondences will be attempted here.

Nāṭyaśāstra (NŚ) is composed (with exceptions of prose passages and a few illustrative verses) for the most part in *anuṣṭubh* metre. Except for a few verses at the beginning and ending, SR is also composed in the same metre. So correspondence with NŚ and SR is possible only in the case of RJ which is completely composed, and of NN/RM which is partially composed, in *anuṣṭubh* and impossible in the case of SC which is, with minor exceptions, composed in the *upajāti* metre. No correspondence with these works may be expected in NN (3.1.168-233) or RM (146-211) because they are composed in the *sragdharā* metre. NŚ offers no descriptions of *rāgas*; SR contains no family classification of *rāgas*. So no correspondence is possible in these portions.

1. *Ślokas* in RJ which bear partial or complete correspondence in the relevant portions of SR are 17, 18, 19ab, 26, 36, 52, 54cd, 60, 61ab, 65, 66, 67 ab.
2. RM (3-212) has exact correspondence with NN (3.1.23-234) so that the number of a *śloka* in RM is obtained by subtracting 22 from the *śloka* number in NN. The following verses in NN (3.1.) bear partial or complete correspondence with verses of SR in the relevant *prakaraṇas*: 26-29, 33, 40, 43 (with verses in SR, 1.3); 53, 54, 61, 65 (with those in SR, 1.4.); 69, 70, 72-74, 78, 79, 82-87, 89, 96, 98-106 (with *ślokas* in SR, 1.6.), 107-115, 117, 118, 123-128, 134, 136-143 (with verses in SR, 3.)
3. NN, 1. (*Tāladhartṛ prakaraṇa*) *ślokas* 197-199, 203-216, 239-241, 243-244, 248-250 correspond fully or in part with SR, 5 (*Tālādhyāya*): 316-318-331, 12-14, 16-17, 43-46 with occasional gaps of a hemistich; *ślokas* of the same *prakaraṇa* bearing numbers 12, 13, 41-43 correspond similarly to SR, 6.822, 823, 1036-1038.

NN, 2 (*Mṛdaṅgi prakaraṇa*) *ślokas* 2, 11-15, 17-19, 21-22, 40 correspond wholly or partly with SR, 6. 1040-1041, 1213-1217, 896-898, 1218-1219, 1028-1029.

PV has borrowed NN, 2.49-77 from SR, 6.815-895 in disorder. Correspondences from this chapter with Śrīkaṇṭha's *Rasakaumudī* (ch.4), NŚ and SD-T (*Saṅgītadarpaṇa*—Tanjore MS.) are noted in Text Critical Notes on this *prakaraṇa*.

NN, 3.1. (*Rāgadhikaraṇa*): Correspondences with SR are indicated in (2) above.

NN, 3.2. (*Prabandhādhikaraṇa*): Correspondences are as follows:

NN.3.2.	SR.4.	NN.3.2.	SR.4.
43-52	23-32	104-105	180-181
53	314	109	182

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63-64	43-44	113-114	184-185
65-66	47-48	154-155	233
71-73	51-52	266-268	319-320
87	148	329-332	374-377
92-93	154	335-336	379-380
102	175	338-343	3-12 (jumbled)

NN, 3.1.281-294 (*inter alia*, 16 hemistichs) correspond to Tulajendra's *Saṅgītasārāmṛta* (ch. 12, pp. 147, 148, 152).

NN, 4.1. *Nartanādhikaraṇa*: 10-236 (four-fold *abhinaya, sāttvika bhāvas, dharmī, vyabhicāri bhāvas, sthāyi bhāvas, nāṭya rasas*, eight *rasas, citrābhinaya*): NŚ, 6.15-22; 7.9-107; 22.82-85, 174-183; 25.1,3-7, 18-20, 28-36, 68-83, 119-123 (correspondence complete or partial in *ślokas*, jumbled and partial in prose passages, complete or partial in *ānuvaṁśya ślokas*).

NN, 4.2. *Nṛttādhikaraṇa* 1-192 (*pratyaṅgābhinaya* such as of *śiras, dṛṣṭi, hasta, aṅghri, sthānaka*): no correspondence in NŚ or SR because (i) NN introduces new items (ii) it gives terse, lucid definitions in its own words and in different order. Correspondence of the rest of the *adhikaraṇa* with NŚ and SR is noted below:

Cārī	NN. 4.2.212-288	NŚ.10-45 *(32 cārīs)*, SR.7.97,927-1017 *(50 cārīs)*
nṛttakaraṇa	288-311	NŚ.4.30-173
recaka	311-316	SR.7.892-896
pātralakṣaṇa	337-341	SR.7.1231-1236
rekhā	343-344	SR.7.1216
lāsyāṅga	344-354	SR.7.1206-1215
sauṣṭhava	355-356	SR.7.1037-1039
vaṁśa (flute)	380-417	SR.6.424-665 (*inter alia*)
bhramarī	556-559	SR.7.776-779
gharghara	603-611	SR.7.1306-1313
dhruvapada	629-631	*Anūpasaṅgītaratnākara* of Bhāvabhaṭṭa 166

For *ślokābhinaya* (463f), *gatis* (465-479), *bandha urupas* (483-521), *dhuvāḍas* (527-538), *biḍulāgas* (543-555), *śabdanṛtta* (560-565), *svarābhinaya* (566-576), *svaramaṇṭha nṛtya* (577-580), *gītānṛtya* (581-586), *cindunṛtya* (587-598), *dharū* (612-628), *dhruvapada* (*vaipota*) (629-635), *anibandha urupas* (636-658) and *jakkaḍī* (660-663), there is some intermittent and rough correspondence in Dāmodara's *Saṅgītadarpaṇam* (7.25-277) and S.M. Tagore's *Saṅgītasārasaṅgraha* which compiles from the latter (ch. 6, pp. 251-273).

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iii. *Other Names*

Besides the authorities mentioned above, PV cites other names as follows:

SC. Mādhava (Viṣṇu) 1.1; Ahmad Khān, founder of Fārūqī dynasty 1.3; his son (descendant ?) Tāj Khān 1.4; his son and PV's patron Burhān Khān 1.5,6, 7, 82;3.53,56. Ānandavallī, his capital 1.6; presiding deities of vīṇā parts Rameśa, Ramā, Maheśa, Umā, Brahmā 2.2, Sarparāja, Candra, Sūrya, Aśvinī and Indra 2.3, Sarasvatī 2.5.; Karṇāṭa, Śivagaṅgā, Sātanūru, PV's father Viṭhalārya 3.57.

RM. Kapilamuni (Akbar?) 2

RJ. Bhānudāsa 1.1; his son Bhagavantadās 1.2; Akbar 1.3, 5, 14; PV's patron Mādhavasiṁha 1. 4, 6, 10, 12; 2.78; the latter's brother Mānasiṁha 1.4, 6, 7; Brahmā, Viṣṇu, Maheśvara 1.10; Gaṇeśvara 1.12; Śiva 2.8, 9; Śaṅkara 2. 28; PV's mother Demakka 2.77.

NN. Śakti 1.51, 55, 56; Śaṅkara 1.51, 55, 56; Viśvakarma 1.52; Druḥiṇa (Brahmā), Mahādeva, Bharata 1.105; Brahmā, Gaṇeśa, Bharata, Taṇḍu, Lakṣmī, Vāṇī, Umā, Uṣā, Viṣṇu, 4.2.421; Munis, Vasu, Nāthendra, Mahānanda, Rudra, Āditya, Manu (flutes) 4.2. 389, 390; Viṣṇu 4.2.421; Akbar 4.2.675.

VIII. HIGHER TEXTUAL CRITICISM: INFLUENCES ON THE FUTURE

PV's NN, RM, RJ and SC have influenced later authorities on music. Five such authors may be considered here: Śrīkaṇṭha, Bhāvabhaṭṭa, Tulajendra, Dāmodara and Veda.

i. *Śrīkaṇṭha*

Śrīkaṇṭha has composed *Rasakaumudī* (RK) in two opuses, each of 5 chapters, containing the following subject matter: *pūrvārdha*: ch.1-*svara*, ch.2-*rāga*, ch.3-*prabandha*, ch.4 -*vādya*, ch.5-*nṛtya*: *uttarārdha*: ch.6-*praśamsā* (eulogy), ch.7-*rasavarṇana*, ch.8-*śṛṅgāravarṇana* (feminine ornamentation), ch.9-seasons, ch.10-*rājanīti*, etc. He is the son of the *brāhmaṇa* Maṅgala (6.5) and has composed RK under the patronage of Śatruśalya (1569-1608 A.D.) ruler of Jamnagar at Navanagar near Dvārakā (1.5). The BORI MS. No. 303/1880-1881 (sl. no. 347) of RK records saṁvat 1652 i.e. 1596 A.D. as the date of its copy—thus probably prepared during the life time of Śrīkaṇṭha. Hence RK was composed probably between 1575-1585 A.D. Rūpadeva and/or(=?) Pūrṇānandakavi are venerated by Śrīkaṇṭha as his *gurus* (probably in *kāvya, nāṭaka, alaṁkāra* etc.) (1.10).

Śrīkaṇṭha refers to PV again and again as his *guru* with reverence, and like PV composes a *maṅgalācaraṇa śloka* at the beginning chs. 1 and 6 on Kṛṣṇa. He also classifies *rāgas* under *melas* and composes reificatory descriptions for *rāgas*. It is not improbable that PV took Śrīkaṇṭha from Karnataka and that the latter settled at Jamnagar even as PV stayed at Ānandavallī. Śrīkaṇṭha transformed names relating to Śiva and Śakti cited by earlier authorities into synonyms of Viṣṇu and Lakṣmī (e.g. 2.20, 4.19, 4.92). He identifies himself as Viṣṇubhakta (devotee of Viṣṇu)

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(4.27, 6.5); like PV he borrows from SR and transforms Śiva-ite names such as Bhavavallabha, Harapriya and Śārṅgadeva (SR, 7.741, 756, 849) to Viṣṇu-ite names.

Śrīkaṇṭha repeatedly acknowledges the influence of his *saṅgītaguru*, PV on himself directly (A) and indirectly (B):

A 1. '*Guravo menire saptavikṛtān, dvādaśāpare*' (RK, 1.53): 'others (e.g. Śārṅgadeva) say that *vikṛta svaras* are twelve but my *gurus* (honorific plural) declare that *vikṛta svaras* are only seven (cf. SR, 1.26, 27).

2. '*tasmān na menire grāmaṁ madhyamaṁ guravo mama*' (RK, 1.63): 'this is why my *guru* does not elucidate the *madhyama grāma*'. (cf. SC, 1.37; RM, 29,30; RJ, 1.44,45; NN, 3.1.51, 52)

3. '*varṇyante te krameṇaiva guruṇā me yathoditāḥ*' (RK, 2.34): 'I shall describe (the placing of keys on the three strings of the *śuddhamela vīṇā*) exactly as my *guru* has taught me' (cf. SC, 2.13-24).

4. '*guruṇā me yathoddiṣṭā vīṇāyāṁ saprapañcitāḥ*' (RK, 2.46): '*svara*-placement in the *vīṇā* is detailed exactly as my *guru* has described it to me; (not arbitrarily, but on the objective basis of the self generated-*svayambhū*-notes: how on earth can this be accomplished by others in any other way?' (cf. SC, 2.26).

5. '*idānīm avanaddhādi* (*vādyaṁ*) *procyate kṛpayā guroḥ*' (RK, 4.7): '(I have so far elucidated the *vīṇā* in terms of variation in strings etc.) Now with the grace of my *guru* I shall describe membranophones' (cf. NN, 2.22-47).

6. '*atha yatyādayaḥ kecit prabandhā guruṇoditāḥ | kathyante kramaśas te'pi smaraṇāya guror muhuḥ ||*' (RK, 4.57): 'my *guru* has described some (instrumental) compositions such as *yati* : remembering my guru (with veneration) again and again I shall elucidate them in order.' (cf. NN, 1.41-43, 58-103). He describes only a few and has altered the order.

7. '*sa-dadvaya-guror dvandvaṁ gurutāle guror matam*' (RK, 4.156): 'According to my *guru*, the *tāla* (named) *guru* has two units of a pair of *drutas* followed by a *guru*'. This *tāla* is not defined by PV but created by Śrīkaṇṭha and dedicated to his *guru*. It may be noted that he has similarly created a *tāla* for his patron Śatruśalya and for himself (RK, 4. 157, 158).

8. '*atha tāle gurūddiṣṭān daśa sañcān bruve'dhunā*' (RK, 4. 172): 'I shall now depict ten *sañcas* which my *guru* has enunciated in *tāla*.' (cf. NN, 1.44-50). PV is the only authority who describes the ten *sañcas*; it was known only to the practical exponents, to none else. cf. PV (NN, 1.44): '*taṁ lakṣyajñā vijānanti sādhakā eva, nāpare.*'

9. Śrīkaṇṭha identifies PV as his *guru*: '*śrīmad viṭṭhaladevasya prasādāc ca guror mayā*' (RK, 4.96): this occurs in the context of *tāla-kāla* determination.

10. PV is esteemed as an authority on *pāṭacāli*, called '*śabdacāli*' by others. '*tāṁ pāṭacālikāṁ puṇḍa*(!*paṇḍa*?)*rīkādayaḥ prāhuḥ śabdacāliṁ pare*' *pi ca*' (RK,

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4.80). This finds corroboration in PV himself (NN, 1.77d-78ab): *'tām pāṭacālikāṁ paṇḍarīviṭṭhalaḥ prāha śabdacāliṁ pare'pi ca'*.

11. *'asau viṣamapāṇyākhyaḥ procyate gurubhir mama'* (RK, 4.48): 'my *guru* has named this as *viṣamapāṇi'*. (cf. NN, 2.60: *'yasmin viṣamapāṇiṁ taṁ brūte paṇḍarīviṭṭhalaḥ'*.

12. *'tāṇḍikāvyāptim ityāhuḥ śrīkarṇāṭaka-bhūṣaṇāḥ'* (RK, 4.77); this was also called *vyāpakaśrutibhūṣaṇa* by the Munis: *'tadainaṁ munayaḥ prāhur vyāpakaśrutibhūṣaṇam* (loc. cit.) cf. PV (NN, 1.72): *'tadainaṁ munayaḥ prāhur vyāpakaśrutibhūṣaṇam| tāṇḍikāvyāptim ityāhuḥ kiñcil-lakṣaṇavihīnataḥ'*. *'Karṇāṭakabhūṣaṇa'* means jewel of Karnataka. It may be recalled that PV proudly refers to himself as *'karṇāṭa jātīya'* in every colophon of his works. Śrīkaṇṭha seems to share this pride by using such a description of his *guru* and may have therefore, hailed from Karnataka.

Indirect influence of PV on Śrīkaṇṭha may be inferred from internal evidence in RK:

B 1. *'ṣaḍja eva grahaḥ sarvarāgeṣu parikīrtitaḥ | raktihetoḥ prayojyās te varṇamātrā nidhādayaḥ ||'* (RK, 1.83, 84): *'ṣaḍja* alone (*eva*) is the *graha* in all *rāgas*; even if *ni-dha* etc. are so employed to generate aesthetic appeal, they are only syllables (not *svaras*)' (cf. RM, 24, 25; NN, 3.1. 45).

2. *'antare kathitā naiva sārī kākali-ni-svare | sāṁkaryaṁ jāyate yasmān nānukūlyaṁ bhavet tataḥ ||'* (RK, 2.49): 'no keys are provided (separately) for the *antara* and *kākalī* notes; for if so provided, the *svaras* become contaminated; it is, further, not convenient' (because the space available is too small). (cf. SC, 2.31.)

3. *'rāgās te trividhāḥ proktāḥ śuddhac-chāyālagas tataḥ/saṁkīrṇaś ca...'* (RK, 1.172) (cf. SC, 2.2.77)

4. Śrīkaṇṭha describes the instrumental compositions *yati, otā, gajara, vyāpakaśrutibhūṣaṇa, pāṭacāli* and *rudrabhūṣaṇa* exactly as detailed by PV (RK, 3.57-84) (cf. NN, 1.41-43, 58-80).

5. Śrīkaṇṭha states (RK, 4.94-101) that he has expounded *tāla* and *kāla* according to PV.

The foregoing influences do not however, mean that Śrīkaṇṭha is not original or that he does not differ from PV. Many such differences may be noticed: Items mentioned by PV but not by Śrīkaṇṭha e.g. *tāla-ṣaṭpratyaya* (NN, 1.196-230), *kharjūrikā yati* (NN, 1.251, 256); RK describes only 32 *deśī tālas* of which some are new and some, his own inventions, while NN gives 86; it omits the three varieties of *śuddhamela* key-board of SC (2.35). Similarly, RK includes many items omitted by PV. e.g. *śrutis* are 22 or according to some, 66 (1. 40, 46), the ten *yoganāḍī cakras* (1.27-33), reference to the *vīṇā* varieties *ghoṣā, nakulā, vipañcī, tritantrī* and

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mattakokilā (2.7-8), seasons appropriate to the performance of *rāgas* (2.174), eight varieties of *ālaptī* (2.209-217), uniform classification of all musico-literary compositions into *divya, mānuṣī* and *divyamānuṣī* (3.38, 39), classification of *sālagasūḍa prabandhas* composed with 4, 5 or 6 feet as *adhama, madhyama* and *uttama* (3. 135-136), description of the new *prabandhas,* viz. *pramoda, nandą* and *śrīkaṇṭha*— probably his own creations (3.93, 102, 121-123), definition of *tālāṅgas,* especially the equation of their durations with bird-cries (4.110-127), definitions of hand-poses (5. 50-119), *śikṣāvidhi* (training), *śramavidhi* (exercises), ornaments of the danseuse, definitions of *nāṭya* etc., 108 *karaṇas,* only 32 *cārīs* (instead of 86) etc. (5. 197-305).

Dr. Jani, editor of RK, has written a learned, comprehensive and painstaking, critical introduction to the work, from which I have benefitted here. He opines (RK. Introduction, pp. 3, 5, 8 etc.) that both Rāmāmātya and PV were Śrīkaṇṭha's *gurus,* basing this opinion on Śrīkaṇṭha's use of the word *'guru'* in plural and on similarities between RK and PV's works, especially SC, in matters in which Śrīkaṇṭha is indebted to, or influenced by PV. I cannot subscribe to the learned editor's view for the following reasons: (1) Śrīkaṇṭha never uses the term *'guru'* in the dual number. He uses it either in instrumental singular *'guruṇā'* (A 3, 4, 6), ablative singular *'guroḥ'* (A 5, 7, 9), nominal plural (A 1, 2) and instrumental plural *'gurubhiḥ'* A (11). The number is indeterminate in A (8). (2) The nominative plural in (A 12) is personalised and honorific and could refer only to PV who always refers to himself as *'karṇāṭajātīya'* in the colophon to every chapter and to every work: this pride is shared by Śrīkaṇṭha to whom PV is Karnataka's jewel. The honorific or reverential reference to PV in the plural may be applied in A (1) and (2) also. The instrumental plural in A (11) could refer only to PV, who describes *viṣama pāṇi,* and cannot be extended to Rāmāmātya who does not. The ablative singular refers specifically to PV in A (9) and therefore also in A (5, 7). This may be extended to instrumental singular in A (3, 4, 6). (3) Every influence mentioned in B (1-5) is traceable only to PV and not to Rāmāmātya, who does not deal with any of them in the *Svaramelakalānidhi.* (4) Similarity in subject matter may be more plausibly ascribed to its widespread prevalence and practice rather than to mutual familiarity, for SC and *Svaramelakalānidhi* were quite close in time but quite distant in space. (5) Śrīkaṇṭha explicitly refers to PV as his *guru* in A (9) and does not refer to Rāmāmātya or his work directly or obliquely anywhere in RK. (6) The reference to *guru* in A (8) is unequivocally to PV because none else describes the ten *sañcas* than he.

ii. *Bhāvabhaṭṭa*

Bhāvabhaṭṭa famed as *'anuṣṭubh cakravarti'* and *'saṅgītarāya'* is of Kṛṣṇātra *gotra,* son of Janārdana Bhaṭṭa, also *'śaṅgītarāya'* and *'sabhāmaṇḍana'* (court jewel) of Shāhjahān (1627-1666 A.D.) the Mughal emperor. Bhāvabhaṭṭa was a protégé of

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Anūpasiṁha, the son of Karṇasiṁha of the Rathod dynasty, who ruled Bikaner from 1674 to 1709 A.D. Bhāvabhaṭṭa (and his father) hailed from Dhavalapur in Ābhīradeśa. He composed three musical treatises viz. *Anūpasaṅgītavilāsa* (AV), *Anūpasaṅgītaratnākara* (AS) and *Anūpasaṅgītāṅkuśa* (AK) and dedicated them to his patron.

In each of AV, AS and AK, Bhāvabhaṭṭa has extracted *rāga* descriptions verbatim from SC, RJ, RM and NN under acknowledgement, calling the latter *Candrodaya, Mañjarī, Rāgamālā and Nṛtyanirṇaya*. It is interesting that he regards RM as a separate, independent treatise, but *rāgalakṣana* is extracted from *either* RM *or* NN. Of all the numerous sources cited by him, Bhāvabhaṭṭa isolates PV for the honorific prefix 'Śrī' and reverently refers to him as 'viṭṭhalabhaṭṭa': '*nṛtyādi-nirṇayaṁ prāha prasannadhīḥ | tatra viṭṭhalabhaṭṭena pūrṇaṣāḍavabhedataḥ* ||' (ASV. 2. 186). '*rāgamañjarike granthe' pyuktam viṭṭhalabhaṭṭakaiḥ*' (ibid. 2.188), *'idam samañjasaṁ proktaṁ śrīmad-viṭṭhalabhaṭṭakaiḥ | uktaṁ nodāhṛtaṁ kasmād śrīmad-viṭṭhalabhaṭṭakaiḥ*' (ibid. 2. 189, 190).

The extent of PV's influence on Bhāvabhaṭṭa may now be examined in terms of the extracts of *rāgalakṣaṇa* by the latter in the AK, AS and AV from the former's SC, RJ, RM and NN, i.e. correspondence between them.

1. AK extracts descriptions of 20 *rāgas* only from RJ. (Numbers refer to the pages in the *rāgādhyāya* of AK): *karnāṭī* 33, *kāmodī* 32, *kedārikā* 31, *gūrjarī* 43, *ṭakka* 43, *dīpaka* 31, *deśākṣī* 29, *deśikārī* 43, *desī* 32, *dhanāśrikā* 40, *paṭamañjarī* 29, *bhūpālī* 43, *bhairava* 10, *mallārī* 43, *rāmakalī* 29, *lalita* 30, *vasanta* 37, *velāvalī* 27, *śrī* 36, *sāverī* 39.
2. AS (*Rāgādhyāya*, 186-244) extracts the entire *rāga* chapter of RJ: the first two *melas*, viz. *mukhārī* and *soma* of the latter are given in the end of the former; other *melas* and their derivative *rāgas* find exact, mutual correspondence in order and description. These are repeated again (thus conferring a special treatment to RJ) when Bhāvabhaṭṭa compiles *rāgalakṣaṇa* descriptions and reifications from *Saṅgītadarpaṇa, Hṛdayaprakāśa, Rāgavibodha, Saṅgītapārijāta, Saṅgītaratnākara, Saṅkīrṇarāgādhyāya*, SC, RM, RJ, etc. These correspondences are compiled below in a tabular form (The first number in each column refers to the *śloka* in the *rāgādhyāya* of AS; the second, separated by a colon (:), indicates the *śloka* number in SC, 2.2; RM, RJ, 2. and NN, 3.1. in the *Puṇḍarīkamālā* edition).

Correspondences in *Anūpa-Saṅgītaratnākara*

Sl.No.	*Rāga*	*SC*	*NN*	*RM*	*RJ*
1.	āsāvarī	—: 19	437: 173	—: 151	437: 18
2.	karṇāṭa	340-1: 31-33	342: 220	—: 198	345: 57
3.	kalyāṇa	392-3: 72	349: 200	—: 178	391: 49

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4.	kāmodī(-a)	388-9: 48	390: 189	—: 167	387: 49-50
5.	kedāra	261-3: 41	264: 231	—: 209	258-60: 28
6.	guṇakrī	—	—: 204	310: 182	—: 18
7.	gūrjarī	—: 13	—: 195	305: 173	305: 15
8.	gaurī	—: 18	—: 202	255: 180	—: 14
9.	chāyānāṭa	458: 36	459: 221	—: 199	458: 60
10.	jayataśrī	—	462: 194	—: 172	—
11.	ṭakka	—: 14	—: 207	415: 185	415: 18
12.	toḍī	—: 56	—: 182	287: 160	286: 11
13.	trāvaṇī (travaṇā)	251: 64	252: 199	—: 177	251: 41
14.	devagāndhāra	370: 23	371: 208	—: 186	—: 68
15.	deśākhyā (deśākṣī)	—: 30,31	—: 214	—: 192	445: 37-8
16.	deśikāra	—	—: 190	—: 168	465: 40
17.	dhannāśī	—: 26	—: 169	433: 147	—: 66
18.	naṭṭa(naṭa-) nārāyaṇa	375: 44	376: 223	—: 201	374: 30
19.	paṭa(prathama-) mañjarī	—: 20	—: 173	354: 161	—: 20
20.	bahulī	317: 15	318: 192	—: 170	317: 16
21.	bhūpālī	—: 46	—: 180	326: 158	326: 31
22.	bhairava	—: 51	—: 168/174	297-8: 146/152	—: 52
23.	bhairavī	—: 27	—: 170	302: 148	—: 22/67
24.	madhumādhavī	—: 44	270: 216	—: 194	—: 32
25.	malhāra	—: 45	—: 229	359: 207	—: 29
26.	mālavakaiśika	—	—	—	368: 65
27.	mālavaśrī	—: 26	—: 213	351: 191	—: 66
28.	rāmakrī	—: (śuddha-) 16	—: 191	441: 169	441: 17
29.	lalita (śuddha-/kuṭila-)	—: 22/65	—: 196	289: 174	289: 19/42
30.	vasanta	274: 74	275: 185	—: 163	274: 56
31.	vibhāsa	323: lacuna	324: 197	—: 175	323: 43
32.	velāvalī	—: 42	—: 224	455: 202	455: 31
33.	śaṅkarābharaṇa	372: 43	373: 232	—: 210	372: 33
34.	śuddhanāṭa	399-400: 29	401: 212	—: 190	398: 37
35.	śrī	—: 25	—: 201	246: 179	245: 69
36.	sāmanta	463: 37	464: 188	—: 166	463: 59
37.	sāraṅga	405-6: 70	407: 198	—: 176	404: 45
38.	suhavī	—	461: 227	—: 205	461: 34
39.	saindhavī	—: 27	—: 171	422: 149	—: 67
40.	saurāṣṭrī	362: 47	363: 228	—: 206	362: 60
41.	hammīra(nāṭa)	411: 52	412: 222	—: 200	410: 63
42.	hindola	—: 74	—: 179	292: 157	—: 56

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3. AV offers correspondences from SC, NN and RJ and only four descriptions from RM in place of NN which are marked * therein.

Sl.No.	*Rāga*	*SC*	*NN*	*RJ*
1.	āsāvarī	402: 19	402: 173	402: 18
2.	kalyāṇa	529: 72	530: 200	528: 49
3.	kāmoda	221: 34	222: 189	222: 50
4.	kāmbojī	415: 48	416: 225	416: 32
5.	kedāra	418: 41	419: 231	417: 28
6.	guṇakrī	—	520: 204	520: 18
7.	gūrjarī	247: 13	248: 175	246: 15
8.	gauḍī	452: 18	453: 202	451: 14
9.	chāyānāṭa	346: 36	347: 221	346: 60
10.	jayataśrī	—	481: 194	—
11.	turuṣkatoḍī	296: 39	297: 162*	—: 62
12.	toḍī	290-1: 56	293: 182	292: 11
13.	trāvaṇī (470)	—: 64	—: 199	—: 41
14.	devagāndhāra	518: 23	518: 208	—: 68
15.	deśākṣī	336-7: 31	338: 214	335: 38
16.	deśikāra	—	478: 190	—: 40
17.	naṭanārāyaṇa	430: 44	431: 223	429: 30
18.	nārāyaṇagauḍa	433: 41	—	—
19.	paṭamañjarī	517: 20	517: 183	517: 20
20.	pūrvī	515: 16	516: 177 (paraja)	515: 21
21.	baṅgāla	540: 19	542: 178	540: 21
22.	bahulī	522: 15	522: 192	522: 16
23.	bhūpālī	422: 46	422: 180	422: 31
24.	bhairava	—: 51	197: 152*	188: 52
25.	malhāra	525: 45	525: 207, 229*	525: 29
26.	mālavakaiśikī	—	—	259: 65
27.	mālavaśrī	274: 26	275: 213	276: 66
28.	mukhārī	278: 8	—	277: 8
29.	lalita (śuddha-/kuṭila-)	305:22/65	305:196	305:19/42
30.	varāṭī	374-5: 60	376: 181	373: 25
31.	vasanta	—: 74	475: 185	475: 56
32.	vibhāsa	—: lacuna	479: 197	479: 43
33.	vihaṅgaḍa	—	424: 211	—
34.	velāvalī	407: 42	407: 224	407: 31
35.	śaṅkarābhūṣaṇa	427: 43	428: 232	428: 33
36.	śuddhanāṭa	500: 29	501: 212	499: 37
37.	śuddhabhairava	189-90: 51	187: 146*	188: 11

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38.	śrī	489: 25	490: 201	488: 69
39.	sāmanta	513: 37	514: 188	513: 59
40.	sāraṅga	509: 70	510: 198	508:45
41.	sāverī	412: 47	412: 226	412: 33
42.	suhavī	—	426: 227	426: 34
43.	saindhavī	317: 27	317: 171	317: 67
44.	saurāṣṭrī	308: 47	309: 228	308: 60
45.	hammīra	535: (-naṭṭa) 52	536: 222	534: 63
46.	hijeja	203: 50	—	202: 52

iii *Tulajendra*

Tulajendra, son of Ekoji, was a Marathi king of the Bhosle dynasty who ruled at Tanjore from 1729 to 1735 A.D. He has composed *Saṅgītasārāmṛta* in 14 chapters. He has extracted under the acknowledgement 'Viṭṭhalīya' 7 hemistichs in the 9th chapter (*rāgavivekocita-svaramelana*), two in the 10th (*rāgaviveka*) and 16 in the 12th (*prabandha*), thus totalling 25. It is probable MSS. nos. 10675 (NN), 10676 (*Saṅgīta-vṛttaratnākara*) and 10677 (*Viṭṭhalīya* were his sources); for his elder brother Serfoji I may have collected these when he established the Saraswathi Mahal Library during his reign at Tanjore (1712-1728 A.D.)

The first extract is on pp. 66-67 of *Saṅgītasārāmṛta* and corresponds to RM, 27cd-30cd/NN, 3.1.49-52ab. Tulajendra introduces this quotation with the remark *'tad uktaṁ viṭṭhalīye'pi grāmaikatvasamarthanam'*. I have shown elsewhere that the *grāma* was superseded by the *mela* and that the *madhyamagrāma* merged into the *ṣaḍjagrāma* in the 16th cent. A.D. Rāmāmātya implies this in his *Svaramelakalānidhi* (4.17):

deśīrāgāś ca sakalāḥ ṣaḍjagrāmasamudbhavāḥ |

and PV is explicit on this subject (NN, 3.1.51-52 ab):

tad-eva madhyamagrāmaḥ so'tra rāge na dṛśyate ||
ṣaḍjagrāmāśritān rāgān sarve gāyanti gāyakāḥ |
tasmān mukhyatamaḥ ṣaḍjagrāma eva, na madhyamaḥ |

The second quotation occurs on p. 111 and corresponds to RJ, 1.13cd-14ab, RM, 28cd-29ab and NN, 3.1.34. Tulajendra invokes PV in support of his naming the *gāndhāra* in *sāraṅga mela* as *śuddhamadhyamagāndhāra* and introduces the topic with a respectful remark: *'tathā coktam viṭṭhalena śāstrānubhavaśālinā'*. Here the context is: notes other than *sa-pa* i.e. *ri ga ma dha ni* become *vikṛta* (only) by upward movement into the succeeding *śrutis*, the limit being (and including) the next higher *śuddha* note; each of *ri ma dha ni* have three such movements (*gati*) while *ga* has four. The final *vikṛti* of *ga* occurs at *śuddha madhyama* (13th *śruti*, and is therefore named by Mudduveṅkaṭamakhin (*Rāgalakṣaṇa* 2.141) and Tulajendra as *śuddhamadhyama gāndhāra*, in extension of the principle of *svara* nomenclature inaugurated by Rāmāmātya, e.g. *cyutaṣaḍja niṣāda, cyutamadhyama gāndhāra* etc.).

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PV states this explicitly (RJ, 1.31): *'ūrdhvakhalastu gāndhāro madhyamoparisaṁsthitaḥ'*; Tulajendra states: *'śuddhamadhyamagāndhāra-saṁjñasyaiva mayā kṛtā'* and seems to be unaware that Mudduveṅkaṭamakhin had already done so before him: *'sāyaṁ geyastu sāraṅgaḥ śuddhamadhyamagānvitaḥ* (loc. cit). *Sāraṅga* is one of the 4 *melas* obtained by the simultaneous *vikṛti* of *sa-ma-pa* (SC 2.1.44-58). Like Veṅkaṭamakhin about a century later, PV proposes his scheme of *prastāra* of 90 *melas* as a theoretical possibility, but unlike him could not secure its recognition and acceptance at the hands of future generations; though in his own lifetime he describes *sāraṅga* as a *mela* in SC (2.2.68-70) and RJ (2. 43, 44), it remained a *janya rāga* in later times, even though Tulajendra and Shāhji do accord it the status of a *mela* and acknowledge the theoretical and practical feasibility of such an interval; this is why he describes PV as *'śāstra-anubhava-śālin'* uniquely.

The third passage occurs in *Saṅgītasārāmṛta* on pp. 147-149, by which Tulajendra endeavours to rationalise the slight changes which the *sālagasūḍa prabandhas* had undergone through the generations (NN, 3.2.281-294) because PV has based his treatment of the subject not only on previous authorities, but also on the authority of some practical exponents of his own times—*'kecil-lakṣyaviśārada's*—which obviously means the Haridāsas of Karnataka. PV, a staunch devotee of Viṭṭhala of Paṇḍharapura, and probably a Bhāgavata, must have necessarily been familiar with the haridāsas of his times—Purandaradāsa, Vādirāja and Kanakadāsa were his senior contemporaries—and their works, including the *sulādis*. The *sulādis* and other songs of the Haridāsas were very popular in Tanjore in Tulajendra's times, for he gives numerous illustrations from these, and bases his exposition on the authority of *'śāstrānubhavaśālin'* PV and the *lakṣyaviśārada* implied by PV, viz. Purandaradāsa (p. 150). A difference in the order of the hemistichs in the passage quoted by Tulajendra may be noticed *en passant* : 281cd, 282ab, 282cd, 283ab, 284cd, 285ab, 283cd, 284 ab of NN.

iv. *Dāmodara and Veda*

The occurrence of some correspondence between NN, 4.2.463-664ab (*ślokābhinaya, gatis, bandha urupas, dhvāḍas, biḍulāgas, śabdanṛtya, svarābhinaya, svaramaṇṭha, gītanṛtya, cindu, dhruvapada, anibandha urupas, dharū* varieties and *jakkaḍi*) and Catura Dāmodara's *Saṅgītadarpaṇa* (7.25-277) has been mentioned above. The correspondence is occasional, but does exist. Sourindra Mohun Tagore has compiled three passages in his *Sangītasārasaṅgraha* from the *Saṅgītadarpaṇam* and need not be considered further. There also exists some similar, occasional correspondence in Veda's *Saṅgītamakaranda*. The reason for this may be sought.

Two possibilities arise here: both Dāmodara and Veda who flourished later than PV may have been familiar with NN and borrowed without acknowledgement or they may have borrowed from an earlier common source from which PV also

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borrows. Some of this material is found in earlier works such as *Saṅgītacintāmaṇi* and *Saṅgītamuktāvalī*, but the descriptions in NN are mostly or completely different from these, as I have shown in the relevant commentary. Many of the dance techniques, repertoire and special features described in NN were emerging newly on the horizon in the 16th cent. A.D. as can be shown from numerous literary sources in Kannada and to some extent, in Telugu.

PV composed the NN under the patronage of Akbar. Vasudevasastri, in his Introduction to the *Saṅgītadarpaṇam* (p. 1) states that Catura Dāmodara, the author, flourished in the court of Jahāngir (who succeeded Akbar and ruled between 1605-1627 A.D.). He does not give any reason for this, nor is there any such indication in the work. Dāmodara is the son of Lakṣmīdhara of Cherukuri in Guntur district in Andhra Pradesh. Lakṣmīdhara is the son of Yajñeśvarasūri, younger brother and disciple of Koṇḍabhaṭṭa. He was a court poet of Tirumalarāya who ruled at Vijayanagara between 1570-1573 A.D., and composed many works including *Bharataśāstra, Śrutirañjanī* (comm. on Jayadeva's *Gītagovinda*), *Ṣaḍbhāṣā-candrikā*, (*prākṛta* grammar), *Sarasvatīvilāsa*, commentaries on *Anargharāghava* and *Prasannarāghava, Rasamañjarī*, etc.

If Vasudevasastri's statement that Catura Dāmodara flourished in the court of Jahāngir is accepted, it becomes highly probable that he was familiar with NN which was composed a generation or so before in Akbar's Court, and the correspondence between NN and *Saṅgītadarpaṇam* becomes natural and logical.

Just as Dāmodara was also named Haribhaṭṭa, Veda was named also as Ananta. Veda states that he is the son of Catura Dāmodara, that he was a protégé of Śāhaji, alias Makarandabhūpati and composed (the appropriately named) *Saṅgīta-makaranda* which he dedicated to his patron. This Śāhaji is the father of the great Marāṭhā ruler Śivāji. Veda was the *saṅgītaguru* of Śivāji's elder brother Śambhu (also called Śāmbhāji). These facts may be gathered from two manuscript sources available in the Saraswathi Mahal Library, Tanjore.

Thus, *Nṛtyanirūpaṇa* (MS. No. 10674, f. 1):

सोढलात्मजसङ्गीतं तथा दामोदरस्य च ।
दर्पणं वीक्ष्य नृत्यादौ पुष्पाञ्जलिविधिं ब्रुवे ॥
दामोदरश्चतुर इत्यभिधाप्रसिद्धः सङ्गीतसिन्धुतरणीकरणप्रवीणः ।
तस्यात्मजोऽभवदनन्तसमाह्वयोऽसौ वेदं मुदा तमपि पाठयदात्मसिद्ध्यै ।

and *Saṅgītamakaranda* (MS. No. 10724):

तदाख्यया वेदबुधश्चकार सङ्गीतपूर्वं मकरन्दसंज्ञकम् । (f. 20, reverse)
सङ्गीतमकरन्दोऽयं मकरन्दमहीपतेः ।
श्रीशाहस्य प्रवीणस्य मुदे वेदेन निर्मितः ॥ (f.60)

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This MS. records its date of copying as *vikṛti saṁvatsara bhādrapada ṣaṣṭhi* i.e. 1660 A.D. Thus it is not improbable that Catura Dāmodara and his son Veda have come under the PV's influence.

IX. LOWER TEXTUAL CRITICISM

1.Notices of MSS. of Nartananirṇaya

A. The *New Catalogus Catalogorum* notices the following sources of NN (Vol. 9, pp. 372-373):

i. Catalogue of ptd. books and MSS. in Skt. belonging to the Oriental library of the Asiatic Society of Bengal, Comp. Pandit Kunja Bihārī Kāvyatīrtha under supervision of Haraprasada Sastri, Calcutta 1904, p. 89.

ii. A handlist of 8518 MSS. in the Ānanandaśrama, Poona, Lib. no. 4404.

iii. A Catalogue of MSS. in the Library of H.H. the Maharaja of Bikaner, Comp. Rajendralal Mitra, Calcutta 1880, No. 1096.

iv. A Catalogue of Skt. and Pkt. MSS. in the India Office Library, by Julius Eggeling, 2pts. (London 1887, 1896), Vol. II in 2pts by A.B. Keith, London 1935 70L. San. MS. no. 5197 (IO. 3314).

v. Notices of Skt. Mss. By Rajendralal Mitra, Calcutta, 1871-90, Vol. 8, no. 2580.

vi. Paṇḍit Radhakrishna's Collection, Lahore, 38.

vii. Diary of Paṇḍit R.A. Sastri's tour in search of Skt. MSS. handed over to NCC. Vol. I, pp. 22, 40; Vol. III, pp. 236, 251.

viii. Report of Second Tour in search of Skt. MSS. made in Rajaputana and Central India in 1904-5 & 1905-6 by Sridhar R. Bhandarkar, Bombay, 1907, p. 10.

ix. A Catalogue of the Sanskrit MSS. in Raghunātha Temple Library of H.H. the Maharaja of Jammu and Kashmir, prepared by M.A. Stein, Bombay 1894, No. 57 (first *prakaraṇa*).

x. A descriptive catalogue of the Sanskrit MSS. in the Tanjore Maharaja Serfoji's Saraswathi Mahal (TMSSM) Library, Tanjore, prepared by P.P.S. Sastri, MS. No. 10675, incomplete.

xi. A Catalogue of MSS. in the Oriental MSS.Library (Prācya-grantha-saṁgraha, now called Scindia Oriental Institute) Ujjain, Vol.1, 1936, Ujjain, p. 49.

B A Catalogus Catalogorum by Theodor Aufrecht, Vol. 1, p. 279 mentions items nos. iii, v and vi mentioned in IX-i-A.

C. Besides the above sources and the collative sources described below the following additional sources are also available:

i. A Catalogue of the Anup Sanskrit Library, prepared by C. Kunhan Raja and Madhava Krishna Sarma, Bikaner, 1944, p. 3414:

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No. 65. folios 53 (folio 31 and end missing), soiled. In five *prakaraṇas*—*tāladhartṛ, mṛdaṅgin, gāyaka, nartaka* and *nāṭaka*

No. 66. fol. 13, Owner—Dī. Maṇīrāma: *tāladhartṛ prakaraṇa*

No. 67. fol. 22, *tāladhartṛ, mṛdaṅgin* and a portion of *gāyaka prakaraṇa.* Injured

No. 68. fol. 32, *mṛdangin* and *gāyaka prakaraṇas*

No. 69. fol. 11 (5-11): *nṛtyaprakaraṇa*; fol. 1-4 and end missing

No. 70. fol. 81: *tāladhartṛ* to nṛtyaprakaraṇa. Brittle and Injured.

ii. Rājāsthān Ke Jain-Śāstra-bhaṇḍāron kī Grantha-sūcī ed. Kasturchand Kasaliwal, Jaipur, pt. 2. p. 320, No. 2223:
'Nartanvicār'-Puṇḍarīka Viṭṭhala, Folios. 363. Size. 9 × 5 inches. Language—Sanskrit. Subject—Dancing. Date of Composition—,Date of Copy—Complete and fairly correct, Condition-fair. No. 851.

iii. Subhadra Chaudhari, Bharatīya-saṅgīt main Tal aur Rūp-vidhān, p. 438:
(1) Available in Anup Sanskrit Library, Bikaner
Nartananirṇaya-Puṇḍarīka Viṭṭhala Nos. 3407, 3408, 3410, 3412
These are MSS. of NN in the Maharaja's Sanskrit Library, Bikaner.

iv. A Catalogue of Sanskrit MSS. in the Library of H.H. the Maharaja of Bikaner, prepared by Rajendralal Mitra, Calcutta 1880, p. 513.
Nartanaṇirnaya. No. 1096: A. Substance—Countrypaper. folio 81. Lines on a page-9, Character—Nāgarī, Date? B. folia 22, lines 8. C. folia 18. Lines on a page 9.

Beginning: श्रुतिकलितगुरुत्वं सूच्यत: संभवत्वं चतुरुद्धप्रभुत्वं निन्दिताखण्डलत्वम् ।
विकटभटरटत्वं प्राप्तचक्रसत्वं रसरस+मरत्वं को न वेत्यततत्वम् ॥

End: श्रीमत्तालमृदङ्ग ... सदा पण्डिता: (*vide* colophon, ch. 4, NN.)

v. *Notices of Sanskrit MSS.* by Rajendralal Mitra, Calcutta, 1886, Vol. 8, pp. 31-33.

No. 2580 नर्तननिर्णय:

Substance—Country-made paper. 10×6 inches. Folios 127. Lines 32 on a page. Extent—2460 *ślokas.* Characters—Bengali. Date-Śaka 1797. Place of Deposit—Bahramṗur, Bābu Rāmadās Sen. Appearance—New. Verse. Generally Correct.

Nartananirṇaya. An elaborate treatise on dancing and its accompaniments by Puṇḍarīka Viṭṭhala.

Beginning: ईशं जतिलयोपेतं --- प्रतिभापटु: (*vide* NN,1.1-3)

End: लक्ष्यलक्षणसंदिग्धं परस्परांगसंगतम् ।

--- सदा पण्डिता: । (*vide* NN, 4.2.675, 676)

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Colophon: इति श्री कार्णाट+तीय पण्डरीक विट्ठलविरचिते नर्तननिर्णये नर्तन(क)प्रकरणं चतुर्थं समाप्तम् । शुभमस्तु । शकाब्दाः । 1797

This is followed by a detailed description of the contents of each *prakaraṇa* of the work. Only *Tāladhartṛ prakaraṇa, Mṛdaṅgi prakaraṇa, Gāyaka prakaraṇa* and *Nartakaprakaraṇa* are available. The alleged fifth chapter on *nāṭaka* is *not* found. Therefore, the total extent of the work, given as 2460 *ślokas* is at variance with the available NN of 1864 *ślokas*. This MS. was not accessible to me. The contents of each *prakaraṇa* noticed here are in close agreement with those found in the present edition.

2. *Collative Sources*

The text of NN has been constituted from the following primary and secondary collative sources. The primary sources include manuscripts noticed in (1) A and (1) B above as well as a few not noticed by them. The latter is explained by the fact that these MSS. are not catalogued under the name of Nartananirṇaya ; the name of the treatise and of the author occur nowhere in them. They are identified as NN by me because of the complete correspondence between them and other authentic sources of NN. The secondary sources consist of testimonia and florilegia.

2 A. *Primary Sources*

The following primary sources are used in constituting the text of the NN. They are designated each by a *siglum* of a single letter, which is the initial letter of the name of place of deposit.

i. A is a codex *impressi typis, Nṛttasaṅgarahaḥ* ed. Dr. Priyabālā Shāḥ, Rajasthan Oriental Series No. 17, Rajasthan Oriental Institute, Jaipur (Rajasthan), 1956. The learned editor offers the following Introduction: 'The text edited in the present work is based upon a single MS. in the possession of Gujarat Vidya Sabha, *Ahmedabad*, MS. No. 868.

Name-not given at the end. I have named it *Nṛttasaṁgraha* as it describes various kinds of nṛttas. Author-? Material—Paper, Script—Devanāgarī, Extent of the Ms. 2 to 13 i.e. 12 folios (Incomplete). Size of leaves—9.25 × 4.25 inches, Area of Writing—7.5 × 3.75 inches, Number of lines—10 lines per page, Number of letters—36 to 40 in each line, Writing—fairly uniform and legible, Age—not mentioned. From its appearance, nearly two to three hundred years old. Begins—Folio 1 is missing. The second folio begins—*ṣṭhantaḥ sāmpradāyakāḥ | vādyānāṁ nādasāmyañca kṛtāvahitamānasāḥ |* Ends *'daṇḍair vinā kṛtaṁ nṛtyaṁ rāsanṛtyaṁ tad eva hi | iti rāsanṛtyam | ity-anibandha nṛttam ||*

'The name and the author of this work are not known. I was tempted to edit it, because it has noteworthy information to give regarding dancing as it was practised in India in ancient and medieval times... In addition to this, its references to *yavana* and *pārasīka* types of dance give this work special importance.' This work be

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contains numerous editorial (conjectural) emendations (many of which could not be accepted into the present edition), index to half verses, index to technical words, glossary (which is defective), and interesting parallels in *Bharatārṇava* and *Bharatakośa.*

Eight verses from SR (7.1252-1259) on dance orchestra are interpolated at the beginning. 'A' consists of NN from 4.2.417cd to 4.2.672.

ii. B is a *codex scriptus* deposited in the Oriental Research Institute, *Baroda* and is noticed in the Alphabetical List of Manuscripts in the Oriental Institute, vol. II, ed. Raghavan Nambiyar, Baroda, 1950. p. 1150-1, Accession number 11620, folios 11 + 25; Extent 800 granthas, injured. The text of NN is here constituted using a photocopy of this MS. The flyleaf carries a card of Central Library, Baroda, Sanskrit Section (and stamp of Oriental Institute, MS. University, Baroda (India) which gives the accession number (11620), Subject (*nartana*), name (Nartananirṇaya), author (Puṇḍarīka Viṭṭhala), extent 11 + 25 folios, age (–) Elsewhere the folio total is shown as 12 + 24; The right hand side of the flyleaf lists the prakaraṇas (in a clerical hand, the same as on the card) one below the other thus: 1. *Tāla*, 2. —, 3. *Mṛdaṅgin*, 4. *Gāyaka*, 5. *Nartaka.* This is written in ignorance of the colophons of the chapters. The writer has evidently attempted to rationalise here the statement of NN (1.2, 3a) that it would deal with 5 topics, viz. *tāladhartṛ, mṛdaṅgin, gāyaka, nartaka* and *nāṭaka.* This codex has only 4 *prakaraṇas* but not the promised fifth on *nāṭaka.* This is true of every source available to me. The Bikaner MS. No. 65 is shown as containing this 5th chapter, but I have no access to this.

My collative source is a photocopy; the material (country paper?) on which the text written measures 5.6 × 2.6 inches and the area of writing, 4.6 × 1.75 inches on this copy. The writing is bound by a single vertical line on the left and a double vertical line on the right. The material is much damaged at the edges, especially the right, fortunately, however, without affecting the writing. The writing is in Nāgari character, legible, uniform, without errors, with much marginalia on all sides including addenda, gloss, scholium, etc. in propria manu. The half verse and verse end on a single and double *daṇḍa* respectively; an unusual feature (among such MSS) is that word decomposition (*padaviccheda*) is often shown by a tiny vertical mark at the head of the appropriate syllable. Delenda are marked with a mark 'v'; marginal adscripts are always written with reference to the line in which they occur, always marked with two short, horizontal, parallel lines. Orthography reveals the older forms of Nāgarī for *jha, ccha, ttha; avagraha* is usually used; no abbreviations are used. Completion of the text in ch. 3.1. is shown by the conventional sign ॥—॥—॥. No other marks of punctuation are used. Diaskeusis is by and large in propria manu and rarely in seconda manu.

The codex commences abruptly with '*-hyantām-adhunāmunā*' (NN, 1.21b) and ends abruptly on folio 36 (verso) with '*ūrdhvādijānu-*' (NN, 4.2.291). Folio 35 (4.2.230-4.2.269) is missing. The scribe has deliberately athetised the end of NN,

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3.1.160b-3.1.234d. by marking a conventional sign of conclusion II-II-II at the end of '*deśikārasya pañcaitā vikhyāta varāṅganāḥ*' on folio 16 verso and has commenced afresh on folio 17 recto the *prabandhādhikaraṇa*, 3.2. On 16 verso, the scribe has deliberately concluded the athetised *rāgādhikaraṇa* by lengthening the lines into both margins. This athetised text seems to be separated by the scribe as Rāgamāla and is probably preserved as MS. no. 1985 (p. 1150, loc.cit). Occasionally, addenda are written round the folio like a garland. Other than the three forms mentioned above, the MS. has no other orthographic peculiarities or confusing similarities. This codex is trustworthy and has been quite useful in editing NN. Its stichometry gives 11-14 lines per page and 38-53 letters per line.

Folio 27 recto carries a legend in Nāgarī characters: पोथा त्रितिवाक्यं दकी (?).

Folio 2 recto carries at top middle a legend in Persian characters which is transliterated thus: '*Nrat Nirnai bābat tawāri* 8 *waraq yakī az awwal raft*' which may be translated as 'pertaining to *Nrat Nirnai* (*tawāri*) 8 folio one in the beginning gone'. Thus it records that the first folio of the codex is missing.

Folio 27 recto carries at top middle another legend in Persian characters which is transliterated thus: '*Awrāq Nrat 'Ādijāi babat tawārī 14 waraq*' which may be translated as 'Folios of *Nrat* (*ādijāi*) pertaining to (tawāri) 14 folio'. If *'ādijāi'* is a degenerate of the Sanskrit '*adhikaraṇa*' or '*adhyāya*' and *'tawārī'* is read as a consistent scribal error (which is doubtful) for *'tawābī'* which means 'following', this latter passage means 'the following 14 folios pertain to the Nṛttādhikaraṇa or Nṛttādhyāya': Only 9 of these folios are now available. But at the general stichometric rate of this MS. this would account for only some 420 verses out of a total of 676, thus suggesting that the available text ended after '*raṅgapraveśa*' or '*bandhanṛtya*' and *'anibandhanṛtya'*. These two legends seem to have been written by a Persian munshi for the benefit a patron who could not read Devanāgari but who possessed a MSS. library. I am very grateful to the late Prof. Mir Mahmood Husine, noted scholar in Persian and Arabic and Former HOD, PG Studies and Research in Persian, Arabic and Urdu, University of Mysore, for transliteration and translation of these two legends.

iii. C is a codex deposited in Calcutta at the Oriental Library of the Asiatic Society of Bengal and is described as III-D-5 in the Catalogue of Printed Books and MSS. in Sanskrit in the Oriental Library of the Asiatic Society of Bengal, Comp. Pandit Kunja Bihārī Kāvyatīrtha under the supervision of Haraprasāda Śāstrī, Calcutta, 1904. (p. 89). NN is uniformly shown here as *Nartakanirṇaya*: the flyleaf has a legend *'saṅgītaśāstre nartakanirṇaya sampurana patra 85 aṁ'*-and 'College of (-) Williams 1626 and carries the legend *nartakanirṇaya* in Bengali. It has a seal in Urdu, Hindi and Bengali characters: *'kitāb kāṃlij phoṭeva niyam'*. The bottom of the flyleaf has a small strip of paper with the legend I III-D-5. Nartakanirnaya I Puṇḍarika Vicchalaḥ II,,II,,II obviously from p. 89 of the catalogue mentioned

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above. The verso of this folio simply carries the accession no. III-D-5. I have a microfilm of this MS. and have used photocopy of this in which the material measures 4.5 × 1.75 inches, and the writing area, 3.5 × 0.9 inches. The written edges are bound with double vertical lines on both left and right, which carry 'संगी' at left top corner and 'राम' followed by folio number at right bottom corner on the recto while the verso is similarly bounded but not marked. Stichometrical details are: 86 folios, 9 lines to a page except on folios 58-64 where the lines number 10-13 and the text is written as addendum on the right-hand side margin on f. 62 recto. There are 42-48 letters per line. The writing is small, legible, fair and begins with श्री गणेशाय नमः । ईशं जतिलयोपेतं --- on f.1 and concludes with '--- नर्तकप्रकरणं चतुर्थं समाप्त(म्) ॥ शुभमस्तु ॥ ॥' on folio 86 verso. It is written in a single hand, with almost no revision, even when is needed; it reveals visual and psychological errors of the pathology of scribal transmission, as noticed in the Text-Critical Notes. It contains unconscious omissions and additions as well as deliberate omissions indicating lacuna, opacity or damnum in its exemplar, indicating in each case the number of syllables so lost by an appropriate number of hyphens at the proper place e.g. folio nos. 32v, 74r, 75, 77, 80 and 86v. Unconscious omissions are covered by scriptura continua. Folio numbering is wrong at 62; 62, 65, 66 etc. skipping nos. 63 and 64 though the text is continuous. Orthographic peculiarities include substitution of '*ya*' by '*ja*', and adding the vowel sign '*u*' at the right-hand side of the letter; older Nāgarī forms of "*ccha*', '*jha*', '*ttha*' etc. are used; the upward angular stroke of '*bha*' is often so weak that the letter looks like '*ta*', the letters *ya-pa-ṣa, ta-na, va-ba, va-ca, ha-da, dya-gha* etc. are confusingly similar. Half verse and full verse are punctuated with a single and a double *daṇḍa* respectively. Ends of the chapter and of the work are marked with the conventional sign ॥-॥-॥. No other punctuation marks or abbreviations are used. The four chapters commence respectively on folio 1, line l; 13r line 8; (3.1. on) 18r line 7; (3.2. on) 33v line 5 and (4.1 on) 48 v line 9; (4.2. on) 58 r line 7. All subtitles (*puṣpikā*) are given at the conclusion of the description, serially numbered and enclosed between double *daṇḍas*.

Though each *prakaraṇa* of NN is separately supported well with its own collative sources, C is the only collative source available for the present edition which is complete.

iv. K is a xerox copy of a MS. from Dr. Robert Brown's Collection No. 115: Title: Nartananirṇayaḥ ; Source: Bharatkalābhavan, Benares (Kashi), Library No. B. 3943, Text Language: Sanskrit, Script: Devanāgari. No. of pages-? This was kindly supplied to me by Dr. Robert Brown from his extensive Collection of MSS. on Tāla.

Its material is country-made paper with a written area of 6.25 × 3.5 inches. It is part of a larger codex, consisting of folios 94-127, being numbered at the left-hand top corner; but the present work is separated by an independent folio numbering

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marked with 'राम' and folio number below it at the bottom right-hand corner. It is written in large, well formed Nāgarī characters, in scriptura continua without punctuations; items described are serially numbered but otherwise unmarked. No *puṣpikas* are given in the text.

It commences with श्री गणेशाय नमः ईश्पांतिलयोपेतं (NN, 1.1.) on f. 94 (or 1), continues up to 1.10, abruptly switches over in the middle of the line to NN, 4.1.5c, continues up to 4.2.457b: '*pratyā jāṭha* (! *līḍha*) *gacālanam*': the last folio, no. 127 (33) commences with '*taḥ*' (4.2.476b) and then to 4.2.476cd: '...*gatir matā*. Then it switches over at the very next line to '*-litāhsadma* (: *sarve*) *viṁśatiśca bhavanti hi*' (NN. 1.257cd), continues with 4.2.458 and concludes with the colophon of the *Tāladhartṛprakaraṇa*. Thus the text is copied from a jumbled exemplar of the first and last *prakaraṇas* of NN, Folios 115, 124 and 126 are missing while folio no. 125 is repeated. The MS. concludes with a conventional appeal of the scribe.

श्री (वि?) श्वेश्वर सुभम(शुभम्) अदृष्टादा (दो?) षान्मन(? ति) विभ्रमत्वा सुदाधर्थ ? (! यदर्थ) हीनं लिखितं मयात्र तत्सर्वमार्यैः परिशोधा(!ध) नीयं कोपं न कुर्यात्खलु लेख[क]स्य ॥ १ ॥ श्रीगुरुगोविन्दनारायनजी सहाय ॥ श्री देविजि सहाः । श्री शंमत (संवत्) १८६७ मीति आषाड सुदि ९ वारु बुध समाप्तः ।

पोथी संगीत श्लोक संख्या । २००० ॥ दर रुपइया १२०० तिसकी लिषवाई २१

Thus the copy was made by an anonymous professional scribe in 1811 A.D. It is evident that the scribe did not know the subject matter. The writing is full of errors which are not revised, lacunae not filled up, omissions of vowel signs, syllables and words not rectified and of numerous graphic deteriorations. The scribe often replaces a correct lectio difficilior with an incorrect lectio facilior or lectio simplicior. Orthographic peculiarities include confusing similarity between *ya-pa-ta-na, dya-gha*, consonantal additions to *ha* (e.g. *'hva'*) precede ha (*'vha'*), occasional replacement of *'kha'* with '*ṣa*', etc. This MS. has been of only marginal assistance in constituting the text of NN.

v. L is a MS. in India Office Library, *London*. It is described in the Catalogue of Sanskrit MSS. in the India Office Library, ed. A.B. Keith, Vol. II, Pt. 1, p. 325, no. 5197 as follows:

'3314C. Foll. 54. Brown paper; size $10^{3}/_{4}$ inches by $4^{1}/_{8}$ inches. Fairly well written in the Devanāgari characters in the 18th cent. Nine to eleven lines on a page.

The Nartananirṇaya, a treatise on dancing by Puṇḍarīka Viṭṭhala, *prakaraṇa* IV only.

It begins fol. 1.

श्री गणेशाय नमः

देशभाषाकलाभावविंद्व (–) नायकः ।

नर्तनं लक्ष्यलक्ष्मज्ञो यो नर्त्तयति नर्तकः ।

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अङ्गविक्षेपशेष्यं जनचित्तानुरञ्जनम् ।
नटेन दर्शितं यत्र नर्तनं कथ्यते तथा ।
नाट्यं नृत्यं नृत्तमिति त्रिविधं तत्प्रकीर्तितम् ---
नाटकादिकथादेशवृत्तिभावरसाश्रयम् ।

fol. 9. इति व्यभिचारि भावा: fol. 9b. इति स्थायिभावा: fol. 14 इति चित्राभिनय: fol. 17. इति विंशति व्यभिचारिदृष्टय: । fol. 18. इति चतुर्द्धा मुखराग: fol. 20b. इत्यष्टचत्वारिंशदसंयुतहस्ता: fol. 21. इति संयुतहस्ता: fol. 23b. इति चालका: ibid. इति हस्तप्रचारा: ibid. इति करकर्माणि fol. 24. इति कटिभेदा: fol. 26b. इति स्थानकानि fol. 30. इति भूमिचार्य: fol. 32b. इत्याकाशचार्य: fol. 33b. इति करणानि fol. 34b. इति नर्तक: fol. 35b. इति पात्रं fol. 36. इति लास्याङ्गानि fol. 36. इति चित्रकलासं fol. 36b.इति सभासद: fol. 37. इति सभासन्निवेश: fol. 39b. इति वंश: fol. 43b. इति नेरि:, इति करणनेरि: fol. 44.इति चित्रं fol. 44b. इति पद्मबन्धं fol. 45. इति सीलुकं fol. 48. इति शब्दनृत्तं fol. 48b. इति स्वराभिनय: fol. 49b. इति तिरुवणि बिन्दु fol. 50. इति गीतमुद्राबिन्दु fol. 50b.इति बिन्दुनृत्यं fol. 51b. इति ध्रुवपदं-इति निबन्धनृत्तं fol. 53b. इत्यनिबन्धनृत्यं

End: लक्ष्यलक्षणसंदिग्धं परंपरान्धसङ्गतम् ।
तन्नर्तनं **विट्ठलेन** नि:संदिग्धमकारि हि ।
अकबर नृपरुच्यर्थं भूलोके सरलसङ्गीतम् ।
कृतमिह बहुतरभेदं सुहृदां हृदये सुखं भूयात् ।
श्रीमत्**पण्डरिविट्ठलेन** रचितं लोकोत्तरं सुन्दरम् ।
दृष्ट्वा नर्तननिर्णयं भुवि कलौ तत्तत्प्रयोगाधिकान् ।
श्रीमत्तालमृदङ्गगानचतुरश्रीवंशनृत्याग्रिणां ।
सर्वेषामपि दर्शयन्तु गुरवो भूत्वा सदा पण्डिता: ।
इति श्री कर्णाटजातीय पण्डरीक विट्ठलविरचिते नर्तननिर्णये नर्तकप्रकरणं (च)तुर्थं ।

'The MS. is not at all correct. A table of contents is given on fol. 54b. The MS. is in the same hand as the other two parts of the volume. The text is bound on either side by two lines.

'For this work cf. Mitra, Bikaner Catalogue pp. 513, 514. The summary of contents in Mitra's Notices VIII. 33 shows that this is only—as the MS. indicates—the fourth and last prakaraṇa of the work. *Prakaraṇa* I is found in the Jammu MS. No. 657 (Stein, Kashmir Catalogue p. 57) June 27, 1904.'

The above mentioned codex has been kindly loaned to me in a magnified copy (written area: 8.75 inches × 2.8 inches) by the IGNCA, Delhi (accession no 89-12819 of 16.3.89). Some additional details of the MS. may be given here: The folios are numbered serially in two ways: Every folio carries the letter नृ at the top left

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corner beyond the left double line and below this, the folio number in a nāgari character, which is repeated at the level of the 8th or 9th line at the right edge of the recto, while the verso is left unnumbered. Serial numbering is also done by IOL cataloguers in Arabic numerals from 49 to 102, the first 49 folios presumably covering the first two parts of the codex, 3314a, 3314b. There are 9 to 12 lines per page and 26 to 28 letters per line. The writing is in a single hand, clear, legible, well formed and unambiguous. It has few errors, if any. Revision, in the form of addenda and corrigenda are carried out by propria manu; delenda are indicated by 'v': addenda are made in the margins on the four sides in a space approximately corresponding vertically or horizontally to the letters needing revision. Sometimes the correction or addendum is indicated with reference to the number of the line involved. Each half of the verse is punctuated with a double *daṇḍa*. No abbreviations are used. Conclusion of the chapter is indicated with the conventional sign 'II II II' (f. 53 verso). The only orthographic peculiarity is a dot placed below '*ya*' and '*va*' in order to distinguish them from '*pa*' and '*ba*'; '*kha*' is occasionally substituted with '*ṣa*'. The following are some abnormalities: only once a short passage is scratched out (f. 27 verso, line 4); only once a passage is erased, and the writing is continued with the corrected text (34-r-1); lines 1 to 7 on f. 39 r contain abnormally larger characters; f. 41-v-contains an abnormally large number of lines, viz. 14. A further peculiarity is the deliberate blanks left in the folios for varying numbers of letters, though the text is continuous and the MS. does not reveal any defectio (8-r-9, 10-v-7, 11-v-6, 12-v-7, 26-v-2, 27-r-5, 30-r-8, 31-r-9, 36-r-11, 37-v-5, 39-v-8,9, 41-v-3, 44-v-4,5, 45-v-8, 46-v-6, 47-v-7,8, 49-v-9, 50-r-1, 50-v-4, 52-v-4; the first is folio number; r = recto, v = verso; the last number indicates the line).

The contents of the work are listed in propria manu on f. 54 of this codex thus:

अभिनय १ आहार्य १ पुस्त १ वर्णभेद २ सत्त्वलक्ष(ण) २ स्तंभादि ल(=लक्षण) २ आङ्गिक ल ३ वयभिचारि भावा(:) ९ स्थायिन: ९ शृङ्गारादि ९ कामस्य दशावस्था १० चित्राभिनय १२ शिरोभेद १४ दृष्टिभेदा(:) १५ भ्रूभेदा(:) १७ मुखराग १७ बाहुभेद १८ हस्तक १८ करण २३ चालक २३ हस्तप्रचार २३ कर्म(!र) कर्माणि २३ हस्तक्षेत्र २३ कटिभेदा(:) २४ चरणभेद २४ स्थानकानि २५ भूमिचारी २६ आकाशचारी ३० करणानि ३२ रेचक ल ३३ मण्डप ३३ नर्तक ल. ३४ पात्रं ३४ रेखा ३५ चालिभेद ३५ सौष्ठव ३६ चित्रकलास ३६ मुद्रा ३६ प्रमाण ३६ सभापति ३६ सभासद ३६ सभासंनिवेश ३७ वृन्द ३७ वंशलक्षण ३७ रंगप्रवेश ३८ नेरि ४३ भित्र ४३ चित्र ४४ नत्र ४४ अदृष्टपृष्ठतुल्र ४४ चक्रबन्ध ४४ रविचक्र ४४ नागबन्ध ४५ वृक्षबन्ध ४५ सीलुक ४५ तुल्र ४५ प्रसर ४५ कर्त्तरी ४५ होय्लु ४५ धुवाड ४५ विडुलाग ४७ भ्रमरी ४७ शब्दनृत्त ४८ स्वराभिनय ४८, स्वरमण्ठनृत्य ४८, गीतनृत्य ४९ चिन्दु ४९ ध्रुवपद ५१ नामावली नृत्य ५१ यति-नेरि. अनिबन्ध उरुपक्रम ५३ जक्करी नृत्य ५३ अनिबन्धनृत्य ५३

L extends from NN, 4.1.1 to 4.2.676, colophon. It is very useful in constituting the text of the *Nartakaprakaraṇa* of NN.

vi. M is a manuscript copy available in the Varalakshmi Academy Library,

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Mysore. This copy was prepared from an examplar available in the Kannada Research Institute, Dharwar about 35 years ago at my request with a note that the said examplar was a copy of a manuscript in Bikaner. M was, therefore given the *siglum* '*Dha*' in the *Puṇḍarīkamālā* edition of NN to indicate 'Dharwar', and its original was conjectured as no. 1096 (misprinted as 1069) of the Maharaja's Sanskrit Library, Bikaner (*Puṇḍarīkamālā*, Introduction, p. 80). Unfortunately, this exemplar can no longer be traced in the above Institute. Therefore I have changed the *siglum* of this MS. copy as M here (*Mysore*). Further, the original of this copy (and of its exemplar) may be inferred more correctly from a scribal note on p. 48 of this copy, which states that the exemplar mentions that folio 31 is missing in the original. Coupled with the fact that the MS. is incomplete, this original may be taken to be No. 65 of NN in the Anup Sanskrit Library, Bikaner (*vide* the present Introduction, ix. 1.c.-i). If this inference is granted, the remark made in this catalogue against this MS. that it consisted of five chapters, viz. *Tālas, Mṛdaṅgin, Gāyaka, Nartaka* and *Nāṭaka* has to be taken only as an inference made by the cataloguer on the basis of NN. 1, 2, 3c and not on an actual examination of the whole MS. If so, it has to be concluded that all the available sources of NN have only 4 chapters and, in the absence of the fifth promised chapter, the question whether it was written at all, becomes admissable.

M consists of 76 folios of foolscap ruled paper, written on one side only in a clear fair, legible script, with revisional changes carried out on the left margin in red ink. It is written in a single hand, revisions sometimes rendered in Kannada script to resolve ambiguity. It extends from NN, 1.1 to 4.1.129. It consists of many lacunae, and numerous mislections. It has 26 lines per page and 18-24 letters per line. Its orthographic and other peculiarities need not be considered here because of its recent origin.

vii. R is a codex of Vaidika Saṁskṛta Mahāvidyālaya, Raipur, a copy of which is preserved in the Library of Indira Kalā Saṅgīta-Viśvavidyālaya, Khairagarh (M.P.) A xerox copy of the latter was kindly supplied to me by Dr. Premlatha Sharma, the then Vice-chancellor of the IKSV. The former (original) is numbered as 896. The MS. is anonymous and is described on the flyleaf as संगीतशास्त्र मृदंगढोलकीकसीम वीयाचे प्रमाणतालाचे व रागणीस्वरूप व अळंकार व समयादिवर्णन ।

The MS. is of paper with a written area of 6.5 inches × 4 inches, written in a single hand in Devanagari, in large, well formed, fair characters in 65 folios, 16 lines per page and 16 letters per line. It commences with श्री गणेशाय नमः on f. 1 recto and contains the first nine verses (353-361) of the *prabandhādhyāya* of Catura Dāmodara's *Saṅgītadarpaṇa* (pp. 60-62) on the first folio and verses 3 to 8 (from *'vakṣye'* to '*saṅgītamārgakuśale*') of the *nṛtyādhyāya* of the same work (pp. 183, 184), on the second folio verso, which abruptly concludes with the double *daṇḍa* sign ॥ ॥. The verses are serially numbered separately on each of these folios. Folio 2 recto is

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blank. Both are not numbered and are probably imterpolated leaves from a *Saṅgītadarpaṇa* Codex.

NN commences on folio 24 verso abruptly with '*-yāpattikovidaḥ*' (NN. 2.15d) and ends abruptly on folio 87 recto with '*saralaḥ pārśvacārī ca* १३' (NN, 4.2.64c).

The writing is punctuated with single and double *daṇḍas* for the first half and second half of a verse while *puṣpikās* are serially numbered, named and enclosed within double *daṇḍas*. The MS. contains numerous errors of lipography, elision of vowel signs and syllables, repetitions, etc. It shows no signs of revision except on folio 47. Orthographic peculiarities include the vowel sign '*u*' added to the right side of the letter, old forms of '*ttha*', '*jha*'; the characters '*cha*' and '*ṣa*' frequently replace '*ccha*' and '*kha*' respectively. Topics are separated by a blank space enclosed by double *daṇḍas*. The usefulness of the codex is limited by indistinctness caused by poor xeroxing.

viii. T_1 is a transcript from the TMSSM Library, *Tanjore* prepared from their MS. no. B. 6602/D.10675 entitled *Nartananirṇaya* which is delineated in the Descriptive Catalogue of Sanskrit Manuscripts in the TMSSM Library, Tanjore, ed. P.P.S. Sastri, Vol. 16, pp. 7242-7244 thus:

'Burnell's Catalogue No. 6602, pages 60. Right Column. Substance-paper. Size-$4^1/_2 \times 6^1/_4$ inches. Sheets-96 (1 & 17-109). Lines-12 to a page. Script—Devanāgarī. No. of Granthas-1700. Author—Puṇḍarīka Viṭṭhala. Incomplete. Not Printed.

Beginning: सूक्ष्म: पुष्टावति ... (NN, 3.1.25)

End: नर्तनं लक्ष्म लक्ष्यज्ञो ... वृत्ति भावरसा ... । (NN, 4.1.3)

Colophon: इति श्री कर्णाटजातीय ... गायनप्रकरणं तृतीयम् ।

Subject: Nartananirṇaya

Remarks: The MS. is in a fairly good condition. The author of the work wrote many works on singing. So far three of them have been published: 1. *Rāgamañjarī* 2. *Rāgamālā* 3. *Ṣaḍrāgacandrodaya*. Besides the above the MSS. in this Library contain three of his works—1. *Saṅgītavṛttaratnākara* 2. *Nartananirṇaya* 3. *Viṭṭhalīya*. This is the second of the above and the next two MSS. are 1 & 3.

'The Ānandāśrama Bibliography mentions this and the three printed works as those of Puṇḍarīka Viṭṭhala but gives the name of the author of (1) as simple Viṭṭhala which suggests that he is different from this author. The third work is mentioned nowhere. The author was a contemporary of Rājā Mānsingh the famous minister of Akbar and so flourished in the 16th cent. A.D.'

The transcript used for collation is an authorised copy written in Devanagari characters on light green ruled paper bounded on all four sides by double red line borders, on both sides, extending from p. 3 to p. 104 and revisions carried out in red ink *in situ*.

ix. T_2 is a transcript entitled '*Saṅgīta Viṭṭhalīya*' purporting to be from No. B. 6657 of the same Library. Observations made for T_1 also apply here. The Ms. begins

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with *'jātā śrīrāgamele'* (NN, 3.1.213) and ends with *'-talabandha-viśeṣataḥ'* (NN, 3.2.184).

This is at variance with the description of B.6657 in the above catalogue (p. 7244) in which the title, beginning and end are different.

10676. *Saṅgītavṛttaratnākaraḥ*

Burnell's Catalogue No. 6657. Page 60. Right Column. Substance—Paper. Size-$9^3/_4 \times 4^7/_8$ inches. Sheets—17. Lines—8 to a page. Script—Devanāgarī. No. of Granthas—300. Author—Viṭṭhala. Incomplete. Not printed.

Beginning: पताकस्त्रिपताकोर्धपताकः कर्तरीमुखः ।
मयूराख्योर्धचन्द्रश्चाप्यरालश्शुकतुंडकः ॥

End: अभिनयवशादेषां संयुतत्वमपेक्ष्यते ।
मार्गप्रदर्शनं तेषां कुर्मो लक्षानुसारतः ॥'

NN does not have these passages. But colophon: *'iti rāgakadambaḥ'* roughly agrees with T_2 because the *prabandha rāgakadamba* ends about 8 verses before the last line in the above MS. Obviously the title '*Saṅgītavṛttaratnākaraḥ*' is given by the scribe and is carried by the catalogues such as the Catalogus Catalogorum wrongly. It suffices to note here that our transcript T_2 is a genuine fragment of NN and the Ms. described in the catalogue is not related to NN or to any other work of PV.

x. T_3 is a transcript entitled '*Viṭṭhalīya grantha*' from the same Library in *Tanjore* which is described in the above catalogue thus:

10677. *Viṭṭhalīyaḥ*

Burnell's Catalogue No. 6656. Page 60. Right Column. Substance—Paper. Size-$6\frac{1}{2} \times 4$ inches. Sheets—$6\frac{3}{4}$ Lines—9 to a page. Script—Devanagari. No. of Granthas-65. Author—Viṭṭhala. Incomplete. Not printed.

Beginning: मनोयुङ्क्ते विवक्ष्वात्मा ... (NN, 3.1.23 cd)

End: ह्रस्वैस्स्वरैस्सन्निकर्षो द्विद्विरुक्तैर्निरन्तरैः (NN, 3.1.85)

Colophon: इति छा(!स्था)यिगतालङ्काराः

Subject: Viṭṭhalīya

Remarks—The MS. is in fairly good condition.'

Observations made in the case of T_1, apply to T_3 also, *mutatis mutandis.*

Before proceeding to the description of secondary sources, a few general and manuscriptological observations are relevant.

The present critical edition of NN is thus based on fairly adequate collative sources which are widely distributed in space and time but had no access to some sources including the Bikaner MSS. Dr. Mandakranta Bose has recently brought out an edition of NN from Calcutta based on sources which were not available to me. I hope to benefit from these complementary sources by including and

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evaluating their *appartus criticus* in an appendix which will be issued with the final volume of the present edition of NN.

No autograph of NN is available. The sources employed in the present edition are all *codices scripti* except A (which is codex *impressi typis*). Among these, M and R are largely codices deteriores, while M, T_1, T_2 and T_3 are *codices recentiores* but authenticated. Since all MSS. except C are fragments, it would be a futile exercise to try to determine a *stemma codicum* or the presence of archetypal hierarchy, conflation or even a misch codex. Only K is dated. Nearly all sources are in propria manu, and all except perhaps R have applied revision in the same hand; no reclamantes or abbreviations are employed. All sources are properly paginated (except an error at folio 62 in C). Only B and occasionally L supply glosses and the former, grammatical notes. The MSS. are in fairly good condition and defectio has not seriously affected the constitution of the text. Except in a few instances of intralineal insertions, most revisions and addenda are carried out in the margines. Professional copyists have prepared the sources R, K, T_1, T_2 and T_3.

The Text-Critical Notes given at the end of each *prakaraṇa* are aimed at indicating the transmissional characteristics of each source. Some common errors in these sources are lacuna, lipography, anagrammatism, homoeoteleuta, homoeorarcta, transposition, inversion, hypermetry, hypometry, graphic deterioration, amaneunsal mislection, etc.

2. B. *Secondary Sources*

The following secondary sources, employed by PV directly or obliquely, with or without acknowledgement in composing the NN as well as later sources bearing textual correspondances are used as testimonia in the *constitutio textus* of NN. These contain full, or large correspondence, as noted in the Text Critical Notes:

i. *Nāṭyasāstra* of Bharata muni: chs. 4, 6, 7, 8, 10, 17, 20, 22, 23, 25 (GOS edn.) -NŚ
ii. *Saṅgītaratnākara* of Śārṅgadeva: chs. 1, 3, 4, 5, 6, 7, (Adyar Library edn.)-SR
iii. *Saṅgītadarpaṇa* of Catura Dāmodara: chs. 2, 4, 6, 7 (TMSSM Library edn.)-SD
iv. *Rasakaumudī* of Śrīkaṇṭha: chs. 2-5 (GOS edn.)-RK
v. *Anūpa-saṅgītaratnākara* of Bhāvabhaṭṭa (Aryabhushana Press edn.)-AS
vi. *Anūpa-saṅgītavilāsa*, idem. (")-AV
vii. *Anūpa-saṅgītāṅkuśa*, idem. (")-AK
viii. *Nṛtyādhyāya* of Aśokamalla (śl. 1238, p. 135) (GOS edn.)-AN
ix. *Saṅgītasārāmṛta* of Tulajendra: chs. 10, 12 (Madras Music Academy edn.)-SS
x. *Saṅgītadarpaṇa* of Catura Dāmodara MS. No. 10718 (Burnell's no. 11499), TMSSM Library, Tanjore—SD.T
xi. ibid. MS. No. 10720 (Burnell's No. 11500) (,,) SD.T

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xii. *Saṅgītamakaranda* of Veda, MS. No. 28882/A.141 of Oriental Research Institute, Mysore.(MS. copy in Sri Varalakshmi Academy, Mysore)

Excellent sources containing exact extracts from earlier sources are available in Indian music and dance literature and could serve as florilegia in preparing critical edition of texts, e.g. Abhinavagupta's *Abhinavabhāratī*, comm. on NŚ, Nānyadeva's *Sarasvatīhṛdayālaṁkārahāra* (*Bharatabhāṣya*), Siṁhabhūpāla's *Saṅgītasudhākara*, comm. on SR, Kallinātha's *Saṅgītakalānidhi*, comm. on SR, Narahari Cakravarti's *Saṅgītasārasaṅgraha*, Nārada's *Pañcamasārasaṁhitā*, Nārayaṇadeva's *Saṅgītanārāyaṇa*, Mummaḍi Cikkabhūpāla's *Abhinava Bharatasārasaṅgraha*, Bhāvabhaṭṭa's works (v, vi, vii above) etc. By far the most useful florilegium in recent times is Ramakrishna Kavi's *Bharatakośa*. Bhāvabhaṭṭa's works and the *Bharatakośa (passim)* are the only florilegia available to me for constituting the text of NN.

iii. *Recensio*

The following text-critical principles are kept in view in preparing the constitutio textus of NN:

i. collative consensus or collative majority is given first preference in admitting a reading while other readings are treated as variants.
ii. if the lectio vulgata is improbable on extrinsic and intrinsic criteria, the most suitable variant is admitted.
iii. if all the readings or a reading from a codex unicus fail to qualify, the text is supplied by divinatio, indicating it as such.
iv. in cases of divinatio, primary weightage is given to first documental probability and then to intrinsic probability.
v. when an element of the text is known to have been a borrowal with or without acknowledgement from another previous source (X), which is slightly different but probable, while the element in a primary source (Y) is only slightly less probable, the reading in Y is preferred to that of X.
vi. in such instances, the reading from X is also furnished to enable comparison and assessment.
vii. conjectural emendation is offered in parenthesis, preceded by (1) '?' or (2) '!' if the consensus of majority reading is (1) ambiguous or inappropriate or (2) totally corrupt.
viii. if a lacuna occurring in all MSS. or in a codex unicus cannot be supplied by the above procedures from the primary sources, testimonia or florilegia, a textual element, approximating to the intended sense is supplied from a parallel text or even from a testimonial text, even if there is no borrowal from such a portion.
ix. Text-Critical Notes include besides semantically significant lectiones variae, those which point to transmissional characteristics.

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x. transcriptional probability is given due consideraton while preferring a reading.

iv. *Translation*

Every *śloka* of the text is divided into its four quarters (*pāda*), marked 'a', 'b', 'c' and 'd' in order to locate a word or passage for purposes of translation, text-critical notes and commentary.

Semantic self-sufficiency is used as the basis for translation and using a *śloka* quarter as the unit, the *pādas* 'a, b, c, d' of consecutive *ślokas* are clustered together to yield a self-sufficient meaning (without *ākāṅkṣā*). Sometimes a significant variant is also translated in the text critical notes. Every attempt is made to preserve the precise meanings of key words, and where it is felt that the translation does not carry fully the force of the original Sanskrit word, the latter is given as such within angular brackets < >. Words which carry implied or intended meanings thus making the sense more explicit are given in square brackets [ ]. Exegetical words which bring out the context or greater clarity etc. are given in ordinary brackets ( ), minimising as far as possible, the translator's own interpretations, theories or prejudices. The distinction between these two kinds of brackets is not always rigid: both are aimed at clarity and adequacy of meaning. When a key word has several, approximately same or similar meanings, the one carrying the best sense or force is admitted into the body of the translation while the others are given in the commentary. When the meaning is opaque within the actual textual context, elucidation is sought from a known testimonium.

An attempt is made to render the translation readable. The passive voice is rendered as active voice where expedient. Terms such as *kathyate, ucyate, gaditaḥ, nigadyate, nirūpyate,* etc. are regarded as synonymous and are, more or less arbitrarily synonymised with said, declared, mentioned, asserted, stated, delineated, depicted, defined etc. Some passive verbs, benedictives, potentials etc. are freely translated into the imperative e.g. *likhyate, nṛtyet, gāyet,* etc.

v. *Text-Critical Comments (Pāṭha Vimarśa)*

The Text-Critical Comments of each *prakaraṇa* form an apparatus criticus which helps in the determination of the peculiarities, character, transmissional history etc. of the sources used as well as in providing data for determining the methodology used in constituting the text of the NN. They contain the following information:

a. primary and secondary sources available for the *prakaraṇa* and their extents.
b. their beginning and ending
c. missing folios and repeated folios
d. variant readings, reasons for preference and rejection, translation of

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significant variants, discussion of weak lectio vulgata, lectio difficilior, lectio simplicior etc.

e. details such as haplographic and lipographic lacunae, interpolations, interlineal and intralineal insertions, athetisation, scholia, glosses, inflation, marginalia, adscripts, addenda, delenda, corrigenda, defectio etc. of each primary source.
f. hypermetry and hypometry; suggestions for restoration of metre; solecisms
g. conjectural emendation and reasons for the same
h. comparison of readings with collative sources of testimonia
i. ideational or conceptual parallels in testimonia or parallel works
j. correspondences with testimonia and other relevant sources.

vi. *Commentary*

'Commentary' in this context is elastic and embraces a wide spectrum of meanings: interpretation, discussion, explanation, elucidation, inquiry, dialectic, argument, assessment, exposition, criticism, appreciation, review, hermeneutics, exemplification, annotation, gloss and contention.

A Sanskrit text may be explicated at several levels: '*bhāṣya*' or *vṛtti* expands an aphorism in its various semantic dimensions and is usually related to the exposition of doctrines. *Vārttika* brings out, often in verse, the explicit, implicit and poorly expressed meanings of an aphorism. *Vyākhyā* is the interpretation of a text in terms of its interdisciplinal and intradisciplinal relationships. The present commentaary of NN approximates to *Vyākhyā*.

The method adopted in the present commentary is the one conventionally employed in Sanskrit texts and is based on lemmata. A lemma is used here not only in its individual, independent status for definition, gloss, elucidation, explanation, etc. but also as the nucleus or keyword of a passage for discussion, interpretation, inquiry, argument, dialectic, etc.

Commentary is by far the largest part of the work and is interpretative, comparative and elucidatory in nature and scope. It freely draws on interdisciplinary studies in many areas, such as grammar, poetics, prosody, lexicography, semantics, etymology, epigraphy, Sanskrit- and nonsanskritic literature, aesthetics, metaphysics,history, psychoacoustics, psychology, etc. etc. (vide Bibliography given at the end of the final volume) It is a continuous critical study of the work in its larger perspective. A special feature is the considerable musical and other cultural material from Kannada and Karnataka which were the mother tongue and motherland of PV in which he emerged and evolved; this is therefore integral and indispensable to a critical and creative understanding of PV and his works.

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I तालधर्तृप्रकरणम्

१. मङ्गलाचरणम्

श्रीलक्ष्मीपतिचित्तवैभवसकृद्भ्रूक्षेपसंज्ञाज्ञया
विश्वाकारवती महागुणवती मायानटी नृत्यति ।
तां को नर्तयतीह वामननृसिंहादिस्वरूपैरलं
तौ वन्देऽखिललोकनाटकमयौ मायां च मायापतिम् ॥ १ ॥
ईशं यतिलयोपेतं वर्णभेदैरुपाश्रितम् ।
रासक्रीडामयं नत्वा वक्ष्ये नर्तननिर्णयम् ॥ २ ॥

२. नर्तनोपकारकाः

तस्योपकारकाश्चैते तालधर्तृमृदङ्गिणौ ।
गायको नर्तकश्चैव नाटकादिकलक्षणम् ॥ ३ ॥
एतानि पञ्च क्रमशस्तावत्तालधरं ब्रुवे ।

३. तालधरः

लक्ष्यलक्षणसंपन्नो गुणवान् प्रतिभापटुः ॥ ४ ॥
सङ्गीतवाद्यनृत्यस्थकालज्ञस्तालधर्तृकः ।

४. प्रकरणोद्देशः

तालधर्तृगुणाः पाटा वाद्यमुख्याक्षराणि च ॥ ५ ॥
अलङ्काराश्च कविता तथैव दशसञ्चकाः ।
स्थानकानि ततस्तालवादनं स्तुतिशब्दकः ॥ ६ ॥
गजराख्यो ततश्चोता व्यापकश्रुतिभूषणः ।
पाटचालिस्ततो रुद्रभूषणः पञ्चधातुकः ॥ ७ ॥
सूडक्रमश्च यत्यादिप्रबन्धश्च प्रहेलिकाः।
तालास्तत्साधनान्येषां क्रमाल्लक्ष्म प्रचक्ष्महे ॥ ८ ॥

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I. CYMBAL BEARER

1. INVOCATION

1. At the command of a mere movement of the eyebrows arising out of the glory of the mind of the Lord of Lakṣmī (i.e. Viṣṇu) dances the danseuse Māyā who is of the form of the universe and who possesses great attributes (or manifests the great multiplicity of the universe). Who makes her dance? He (Lakṣmīpati) makes her dance beautifully in His own forms (of incarnation) viz. Vāmana and Nṛsiṃha. I bow to them both, Māyā and her Lord who enact the play of the whole world.

2. I bow to the Lord (Kṛṣṇa) who is the recourse (*upeta*) of his devotees <*yati*> for bestowing (spiritual) liberation, who is the abode of various varṇas and who is immersed in the sport of *rāsa* (dance) and shall proceed to narrate the *Nartananirṇaya.*

2. CONTENTS OF THE TREATISE

3. Cymbal bearer, *mṛdaṅga* player, singer, dancer and the substance of the play etc.—these are the components (of *nartana*),

4ab. numbering five. (Of these), I shall describe (first) in order, the cymbal bearer.

3. CYMBAL BEARER

4cd. (He is) replete with (both) theory and practice (of dance), of high character, possessed of high talent,

5ab. well versed in (keeping) the time (structure) of the song, instrumental music and dance—such is the cymbal bearer.

4. CONTENTS OF THE CHAPTER

5cd. The qualities of the cymbal bearer, *pāṭas,* principal sounds (syllables) of (percussion) instruments,

6. *alaṁkāras, kavitā,* likewise the ten *sañcas,* (performing) postures, the method of performing on the cymbals, *stutiśabda,*

7. (the composition named) *gajara,* then *otā, vyāpakaśrutibhūṣaṇa, pāṭacāli,* then *rudrabhūṣaṇa, pañcadhātu,*

8. *sūḍakrama* (compositions), *yati* and other *prabandhas, prahelikās* (percussive conundrums), *tālas* and other devices (exact knowledge of them)—these are the contents of this chapter. I shall narrate their characteristics (in the same order).

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५. तालधर्तृगुणाः

सुरूपत्वं सुरेखत्वं पाटज्ञत्वं विनीतता ।
उद्भट्टनपटुत्वं च त्रिवर्णव्यक्तिता तथा ॥ ९ ॥
यतितालललयज्ञत्वं समादिग्रहवेदिता ।
मधुरोद्धतपाटेषु विज्ञत्वं हस्तलाघवम् ॥ १० ॥
ग्रहमोक्षविवेकित्वं वर्णसंवादिता तथा ।
दशसञ्चसु विज्ञत्वं श्रमित्वं सावधानता ॥ ११ ॥
देशीतालेष्वभिज्ञत्वं रञ्जकत्वं सभाजयः ।
गुणास्तालधरस्यैते दोषः स्यात् तद्विपर्ययः ॥ १२ ॥

६. पाटाः

ङवर्जितकवर्गश्च टतवर्गौ रहौ मलौ ।
जझाविति च वर्णानां विंशतिः पाटकर्तृका ॥ १३ ॥
संयोगप्रवियोगाभ्यां क्रमव्युत्क्रमयोगतः ।
सस्वरत्वास्वरत्वाभ्यां पाटास्ते स्युरनेकधा ॥ १४ ॥
शुद्धाश्च तद्धित्थोटेंनेंहेंदेमित्यत्र केवलाः ।
सस्वरैरस्वरैर्युक्तैरयुक्तैर्वा कखादिभिः ॥ १५ ॥
व्यापकाख्यविशेषैश्च कूटाख्याः शुद्धतो विना ।
कूटमिश्राश्च ते शुद्धा बुधैः खण्डाभिधा मताः ॥ १६ ॥

७. वाद्यप्रधानाक्षराणि

उक्तविंशतिवर्णानामुत्करः पाटसंज्ञितः ।
पाटानां रचना वाद्यं तत् प्रधानाक्षरं ब्रुवे ॥ १७ ॥
पटहे दं मृदङ्गे थों धडसे गुं घटे तु घुम् ।
ढवे ढें ढिं च ढक्कायां हुडुक्कायां तझें भवेत् ॥ १८ ॥
दुन्दुभौ धों धलां भेर्यां डमं डमरुके ततः ।
रुञ्झौ रुडुं च डक्कायां डक्कुल्यां तुं च कंबुले ॥ १९ ॥

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5. QUALITIES OF CYMBAL BEARER

9. (He should have) handsomeness, good contours (posture while performing), expertise in (percussive) instrumental syllabary, politeness, expertise in striking [the cymbals against each other], likewise, expression of the three kinds of syllables.

10. (He should be) cognizant with *yati* (caesura), *tāla* and tempo, knowledgable in *graha* such as *sama,* specialised in performing soft and harsh (percussive) instrumental syllabary, light of hands (manual dexterity).

11. (He should have) discernment in taking up (*graha)* and resting (*mokṣa*) [in *naṭṭuvāṅga*], correspondence to the [vocalised] syllable, similarly expertise in ten *sañcas,* staying power (withstanding fatigue), intense attentiveness.

12. (He should be) skilled in *deśī tālas,* (have the) capacity to create aesthetic appeal, ability to win over his audience; such are the merits of the cymbal bearer; (his) faults are the opposite (of these).

6. PĀṬAS

13. The ka-group (gutturals) without 'ṅ' (nasal tone), ṭa- and ta groups (linguals and dentals), ra-ha ma-la, ja-jha these twenty syllables form the *pāṭas.*

14. The *pāṭas* are formed by combination, de-combination, ordered and disordered arrangements (permutations) and by rendering (them), with or without *svara* (vowel/musical note). They are of many kinds.

15. Of these, only *tad-dhit-tho-ṭem -nem-hem-dem* are *śuddha* (pure) [*pāṭas*] ; (those that are formed) with or without *svara,* combined or disjointed, formed from ka, kha etc.

16. called *vyāpaka* (concomitants), in the absence of *śuddha* [*pāṭas*], are named *kūṭa* [*pāṭas*]. The *śuddhas* admixed with *kūṭas* are opined by scholars to be *khaṇḍas.*

7. PRINCIPAL SOUNDS OF (PERCUSSION) INSTRUMENTS

17. The aggregation of the [above] mentioned syllables is named *pāṭa.* I shall (now) describe the construction of *pāṭas,* (their) playing and principal syllables generated by them:

18. 'dam' in *paṭaha,* 'thom' in *mṛdaṅga,* 'gum' in *ghaḍasa,* 'ghum' in *ghaṭa,* 'ḍhem' in *ḍhavasa,* 'ḍhim' in *ḍhakkā,* 'tajhem' in *huḍukkā* ,

19. 'dhom' in *dundubhi,* 'dhalām' in *bherī,* 'ḍamam' in *ḍamaru,* then 'ruḍum' in *ruñjā,* 'tum' in *ḍakkā,* and in *ḍakkuli,* in *kambula,*

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थुङ्कारमथ तुम्बक्यां थडिं निःसाणके धडाम् ।
सेल्लुके धिं त्रिवल्यां दौ घनताले तकस्ततः ॥ २० ॥
करटायां तु टेमेवं प्रधानाक्षरयोजना ।
शेषाः साधारणाः पाटाः सर्ववाद्ये यथोचिताः ॥ २१ ॥
अन्येऽपि वाद्यविधयोऽप्यूह्यन्तामध्वनाऽमुना ।

८. अलङ्काराः

पाटानां वर्णवैचित्र्यन्यासोऽलङ्कार उच्यते ॥ २२ ॥
समश्च विषमश्चक्रवालश्च ग्रहमुक्तकः ।
मुक्तग्रहाभिधो वर्धमानको हीयमानकः ॥ २३ ॥
ततश्चन्द्रकलानामा शृङ्खलश्च गतागतः ।
अर्धप्रत्यागतो रूपरञ्जकश्चित्रनामकः ॥ २४ ॥
इति त्रयोदशामीषां क्रमाल्लक्ष्माण्यथ ब्रुवे ।
स्यादत्र युक्तवर्णानां संख्या केवलवर्णतः ॥ २५ ॥
वर्णानां समसंख्योत्थः प्रतिपाटं समाह्वयः ।
(यथा-) ततधिकि तकढें गिनगिन ढे
इति समः (१)

तत्तद्विषमसंख्योत्थः प्रोक्तोऽसौ विषमाभिधः ॥ २६ ॥
(यथा-) डेंकिट डेंकिट कुकुडे
इति विषमः (२)

यदा पाटाक्षरव्रातः पूर्वपूर्वाश्रितो भवेत् ।
अन्त्याक्षरसमस्तर्हि चक्रवालाह्वयो भवेत् ॥ २७ ॥
(यथा-) किटतकतधिकिटतटगिनिधिमिधिकतटक गिन
इति चक्रवालः (३)

यत्र पाटाद्यवर्णश्च पाटान्ते च प्रयोजितः ।
ग्रहमुक्तकनामा स्यात्
(यथा-) त्थोदिदान्तकधिमिकिटकिटखिरटकि
इति ग्रहमुक्तः (४)

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20. 'thum' sound, 'thaḍim' in *tumbaki,* 'dhaḍām' in *nissāṇa,* 'dhim' in *selluka,* 'dau' in *trivalī,* 'taka' in *tāla* (cymbals), then

21. 'ṭem' in *karaṭā*—thus the principal syllables are construed. The remaining *pāṭas* are common to all (membranophone) instruments and used as required.

22ab. Other instrumental modes should be similarly conjectured.

8. ALAṀKĀRAS

22cd. Structuring of *pāṭas* in variegated syllabic combinations is said to be *alaṁkāra.*

23. *sama, viśama, cakravāla, grahamukta, muktagraha, vardhamāna, hīyamāna,*

24. then the one named *candrakalā, śṛṅkhalā, gatāgata, ardhapratyāgata, rūparañjaka, citra*

25. thus (these are) thirteen. Now I shall define their characteristics in (the same) order. Here, compound syllables are reckoned only by the number of (component) syllables.

(1) *Sama*

26ab. Wherein the syllables are of even number in every *pāṭa,* it is named *sama.*

(thus-) 'ta'tadhiki' 'takaḍhem' gi'na' gina' 'ḍhe'

(2) *Viśama*

26cd. Wherein they are formed of corresponding odd numbers, it is named *viṣama.*

(thus) 'ḍemkiṭa', 'ḍemkiṭa' 'kukuḍe'.

(3) *Cakravāla*

27. When a phrase of *pāṭa* syllables takes recourse progressively to the (just) previous one such that its beginning (syllables) is identical with the end (syllables of its predecessor), then it is named *cakravāla.*

(thus-) 'kiṭatakatadhikiṭataṭagini dhimidhika taṭaka gina'

(4) *Grahamukta*

28abc. Wherein the first syllable of a *pāṭa* is employed also as the last, its name is *grahamukta.*

(thus-) 'tthodidāmtakadhimikiṭakiṭakhiraṭaki'.

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तदा मुक्तग्रहस्त्वसौ ॥ २८ ॥

पाटस्यान्त्याक्षरं यत्र परपाटादिमं भवेत् ।

(यथा-) थोंगिन थों, थोंगिन तकथों, थों थोंगत किटथों थों थोंगधिता थाकिट किटतकथों

इति मुक्तग्रहः (५)

क्रमात् पाटाक्षरैकैकवृद्धिः स्याद् वर्धमानकः ॥ २९ ॥

(यथा-) डें तडे जगंडें डें

इति वर्द्धमानकः (६)

स एव हीयमानः स्याद् विपरीतक्रमो यदा ।

(यथा-) किटकुकुथा । किणं गुडें । किणडें । धि धा । धि

इति हीयमानः (७)

यदा पाटाक्षरैकैकवृद्धिः स्यात् षोडशावधि ॥ ३० ॥

क्रमादन्त्यान्त्यदानाच्च भवेच्चन्द्रकलाभिधः ।

(यथा-) तथ तझेंथा तकुझेंझें किणंगुतझें ... एवं ... धलंगधों, तझेंथा, धितां, धिं

इति चन्द्रकला (८)

पाटमध्यस्थवर्णोऽन्यपाटादौ चेत् स शृङ्खलः ॥ ३१ ॥

(यथा-) तकिटतधिमिकि धिंतगधो । तकझेणकिटा किणझेणकिट ।

इति शृङ्खलः (९)

क्रमाद् वर्णाः पुरोजाताः प्रत्यायाता गतागतः ।

(यथा-) किटकिटकि । तटकिटत । झेंतझेंतझें ।

इति गतागतः (१०)

अर्धप्रत्यागतः स स्यादर्धमागत्य चेद् गतः ॥ ३२ ॥

(यथा-) तधिकिटरटिकि किटरट । किडदगझें कुकुझें झेंकुझें

इत्यर्धप्रत्यागतः (११)

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(5) *Muktagraha*

28d, 29ab. *Muktagraha* is that in which the last syllable of a *pāṭa* is the beginning syllable of the next.

(thus-) 'thom gi na, thom, thom gi na, ta ka thom, thom, thom ga ta, ki ṭa thom, thom, thom ga dhi tā, thā ṭa ki ṭa ki ta ka thom'.

(6) *Vardhamānaka*

29cd. Regular increase of *pāṭa* syllables one by one [in successive *pāṭas*] is *vardhamānaka.*

(thus) 'ḍem, ta ḍe, ja ga ḍem, ḍem...'

(7) *Hīyamānaka*

30ab. If the opposite [is performed], the self same becomes *hīyamānaka.*

(thus) 'ki ṭa ku ku thā, ki ṇam gu ḍem, ki ṇa ḍem, dhi, dhā, dhi'.

(8) *Candrakalā*

30cd. When the *pāṭa* syllables are increased progressively [in successive *pāṭas*] to a (maximum) limit of sixteen

31ab. (and then) progressively (decreased by one syllable to end only in one syllable) by giving up the final (syllable in each), it becomes *candrakalā.*

(thus-) 'ta tha, ta jhem thā, ta ku jhem jhem, ki ṇam gu ta jhem...'

and so on 'dha lam ga dhom, ta jhem thā, dhi thām, dhim'.

(9) *Śṛṅkhalā*

31cd. If a syllable in the middle of a *pāṭa* [phrase] occurs in the beginning of another (next), it is *śṛṅkhalā.*

(thus-) 'ta ki ṭa ta dhi mi ki, dhim ta ga dho, ta ka jhe ṇa ki ṭā, ki ṇa jhe ṇa ki ṭa'.

(10) *Gatāgata*

32ab. If the previously occurring syllables keep recurring [it is] *gatāgata.*

(thus) ' ki ṭa ki ṭa ki, ta ṭa ki ṭa ta, jhem ta jhem ta jhem'.

(11) *Ardhapratyāgata*

32cd. If the syllables proceed half way and then return, it is *ardhapratyāgata.*

(thus-)' ta dhi ki ṭa ra ṭa ki, ki ṭa ra ṭa, ki ḍa da ga jhem, ku ku jhem, jhem ku jhem'

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स्वेच्छाकृतैश्च पाटैर्यो रञ्जकै रूपरञ्जकः ।
(यथा-) धिमित धिमिधिमि धमत धम धम खिरत किट कुकुत किणझे
इति रूपरञ्जकः (१२)

मिश्रितास्ते त्वलङ्कारास्तदा चित्राह्वयो भवेत् ॥ ३३ ॥
(यथा-) किडदगथों थों गिनगिननग थों तजेहि कुटकितकिण हुकुझें
इति चित्रः (१३)

९. प्रबन्धावयवाः

एतेभ्यो धातवो बद्धाः प्रबन्धावयवाः स्मृताः ।
उद्ग्राहः प्रथमो भागो मेलापश्च द्वितीयकः ॥ ३४ ॥
तृतीयस्तु ध्रुवः प्रोक्तश्चतुर्थोऽन्तर उच्यते ।
आभोगः पञ्चमश्चेति तेषां लक्षणमुच्यते ॥ ३५ ॥
आदौ वाद्यप्रबन्धानां शुद्धकूटादिनिर्मितः ।
यः खण्डो वाद्यते प्राहुरुद्ग्राहं तं विपश्चितः ॥ ३६ ॥
आदावुद्गृह्यते पाटो येनोद्ग्राहस्ततो भवेत् ।
टीपिः कूटैकपाटाभ्यामभ्यस्तश्चाल्पखण्डकः ॥ ३७ ॥
तद्धीमीत्यन्ततो बद्ध उद्ग्राहध्रुवमेलनात् ।
स मेलापक इत्युक्तो धातुभेदविचक्षणैः ॥ ३८ ॥
वर्णानां टिरिकीत्येषामावृत्तिष्टीपिरूच्यते ।
स शुद्धभूरिपाटैश्च बद्धः स्यादुच्चखण्डकः ॥ ३९ ॥
सर्वत्र लोपराहित्याद् ध्रुव इत्यभिधीयते ।
शुद्धकूटादिबद्धो यः खण्डो धीगन्तवानपि ॥ ४० ॥
ध्रुवाभोगन्तरस्थत्वादन्तरः कथितो बुधैः ।
कूटखण्डनिबद्धः स्याच्छण्डणो वाद्यमोक्षकः ॥ ४१ ॥
आभोग इति विख्यातः प्रबन्धापूरणत्वतः ।

१०. कविता

छन्दसा भूरिहद्घोषस्फूर्तिमूर्तिरुदारधीः ॥ ४२ ॥
कविः करोति काव्यं यच्छ्रवणोत्सवदैः पदैः ।

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(12) *Rūparañjaka*

33ab. That which is composed of appealing *pāṭas* freely at will is *rūparañjaka.*

(thus-) 'dhi mi ta, dhi mi dhi mi, dha ma ta, dha ma, dha ma, khi ra ta, ki ṭa, ku ku ta, ki ṇa jhe'.

(13) *Citra*

33cd. If these *alaṁkāras* are mixed, then it becomes *citra.*

(thus-) ' ki ḍa da ga thom, thom, gi na gi na na ga, thom, ta je hi, ku ṭa ki ta ki ṇa, hu ku jhem'.

9. SEGMENTS OF [INSTRUMENTAL] COMPOSITIONS

34. From these, the *dhātus* (structural segments) are constructed; they are known as organs (segments) of compositions. *Udgrāha* is the first segment; the second [is] *melāpaka.*

35. *Dhruva* is said to be the third; the fourth is called *antara.* The fifth is *ābhoga.* Their characteristics will (now) be stated.

36. The segment, composed of *śuddha, kūṭa,* etc. *pāṭas,* played at the commencement of an instrumental composition is termed by experts as *udgrāha.*

37. It is named *udgrāha* because the *pāṭa* is taken up with it at the beginning. *Ṭīpi* is a short segment composed of only *kūṭa pāṭas* and performed repeatedly.

38. It is constructed with the phrase '*taddhīmi*' at the end. Because it joins *udgrāha* and *dhruva,* it is termed as *melāpaka* by experts who are well versed in different *dhātus.*

39. Repetition of the syllables *ṭi, ri, ki* is said to be *ṭīpi.* It is composed of copious *śuddha pāṭas* and is a high (in pitch) segment.

40. *Dhruva* is so named because it is never omissible anywhere (in instrumental compositions).

40cd-41ab. A segment which is constructed with *śuddha-* and *kūṭa-pāṭas,* ending with [the syllable] '*dhīk*' and occurring between *dhruva* and *ābhoga* is described by scholars (because of its intermediacy) as *antara.*

41cd-42ab. A segment which is composed of *kūṭa-* and *khaṇḍa* [*pāṭas*], and is the conclusion of an instrumental composition is *chaṇḍaṇa;* it is renowned as *ābhoga* because it completes the composition.

10. KAVITĀ (COMPOSING OF VĀDYAPRABANDHAS)

42cd-43ab. [Even as] a poet, verily a personified source of inspiration, greatly intelligent, composes poetry, expressing adequately (the feelings and intentions of) his heart with [many] metres and words which are a feast to the ears.

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येभ्यः केभ्यश्च तालेभ्यो वर्णत्रयमनोहरान् ॥ ४३ ॥
विधाय वादको वाद्यप्रबन्धान् बद्धुमर्हति ।
एनं कवित्वकाराख्यवादकं ब्रुवते जनाः ॥ ४४ ॥

११. दश सञ्ज्ञाः

तालद्वयमिथोरक्तिसञ्चारः सञ्ज उच्यते ।
तं लक्ष्यज्ञा विजानन्ति साधका एव नापरे ॥ ४५ ॥
कल्पश्चित्रोऽद्दरो दिगिदिगिश्चैवार्धकर्तरी ।
कर्तर्युरुटुदद्दाख्या झेंकृतिश्चावधानकः ॥ ४६ ॥
कल्पोद्भवा खण्डवर्णास्तेत्तेतेथे त्वितीरिताः ।
चित्रे तु ताक्किडा इति वर्णा गिडदगाः परे ॥ ४७ ॥
पाटा धरगिडाश्च स्युरद्दरे सूरिसम्मताः ।
वर्णा दिगिदिगीत्येते प्रोक्ता दिगिदिगौ बुधैः ॥ ४८ ॥
अर्धकर्तरिकायां तु तकावृत्तिर्मता सताम् ।
तृतीयतुर्यसञ्ज्ञाभ्यां कर्तरी कथिता बुधैः ॥ ४९ ॥
उरुटुश्चाथ सम्भूता वर्णैर्धिरिगिडा इति ।
दद्दददेति दद्देः स्यात् झेंकृतौ झेमिति स्मृतः ॥ ५० ॥

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43cd-44ab similarly a (percussion) instrumentalist should compose an instrumental composition by designing three kinds of charming syllables in any suitable *tālas.*

44cd. People speak of such an instrumental performer as a *kavitvakāra*-(poetry-maker).

11. TEN SAÑCAS

45. Mutual movement between two *tālas* (cymbals) sustaining aesthetic appeal is said to be *sañca.* Only skilful practitioners know it.

46. *Kalpa, citra, addara, digidigi,* similarly *ardhakartarī, kartari, uruṭu,* the one named *dadda, jhemkṛti, avadhānaka* (-these are the ten *sañcas).*

(1) Kalpa

47ab. The *khaṇḍa (pāṭa)* syllables generated in *kalpa* are said to be *'te, tte, te, the, tū'*

(2) Citra

47cd. In *citra* the syllables are *'tākkiḍa'*; and according to some others, *'gi ḍa da ga'.*

(3) Addara

48ab. The *pāṭa* (syllables) *'dha ra gi ḍa'* occur in *addara* according to the learned.

(4) Digidigi

48cd. The *(pāṭa)* syllables *'di gi di gi'* are said to occur in *digidigi* (*sañca*) by the cognoscente.

(5) Ardhakartarī

49ab. The learned opine that (the syllables) *'ta-ka'* are repeated in *ardhakartarī.*

(6) Kartarī

49cd. Savants say that *kartari* is formed from the third (viz. *addara)* and fourth (viz. *digidigi) sañcas.*

(7) Uruṭu

50ab. *Uruṭu* is born of the syllables *'ḍhi ri gi ḍa'.*

(8) Dadda

50c. *Dadda-dadda* are [syllables found] in the *dadda sañca.*

(9) Jhemkṛti

50d. The syllable *'jhem'* (occurs repeatedly) in *jhemkṛti.*

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अवधाने खिरीवर्णौ बह्वावृत्तिकरौ स्मृतौ ।

१२. स्थानकानि

संहतं समपादं च वैशाखं वैष्णवं ततः ॥ ५१ ॥
चतुरश्रं तथा ऽऽलीढं प्रत्यालीढमिति क्रमात् ।
सप्त स्थानानि सर्वत्र भवेयुस्तालधारिणाम् ॥ ५२ ॥

१३. तालस्तुतिः

कांस्योद्भवौ महाशुभ्रौ वर्तुलौ शक्तिशङ्करौ ।
न्यूनाधिकनिनादौ द्वौ निर्मितौ विश्वकर्मणा ॥ ५३ ॥
हस्तमात्रसुकौशेयरज्जुस्थौ स्निग्धनादकौ ।
वामदक्षिणहस्ताभ्ययां तालौ रसिकरञ्जकौ ॥ ५४ ॥
धृत्वाऽरालकपित्थाभ्यां वादनानि प्रकाशयेत् ।
तथा तालद्वयोर्मध्ये तत्रैकं तिर्यगानतम् ॥ ५५ ॥
कृत्वा तस्याग्रभागेन मध्यमन्यस्य ताडयेत् ।
शिवेन ताडयेच्छक्तिं न तु शक्त्या शिवं क्वचित् ॥ ५६ ॥
अल्पनादा भवेच्छक्तिः भूरिनादः शिवो भवेत् ।
वामेन धारयेच्छक्तिं शिवं दक्षिणपाणिना ॥ ५७ ॥
अश्वमेधफलं चैव प्राप्नुयाद् दोषमन्यथा ।

१४. स्तुतिशब्दः

यत्र पाटाक्षरैः सार्थैः स्तुतिं कुर्वन्ति पण्डिताः ॥ ५८ ॥
देवतानां नृपाणां वा स्तुतिशब्दोऽभिधीयते ।

१५. गजरः

कृत्वैकवारमुद्ग्राहं नातिदीर्घो न चाल्पकः ॥ ५९ ॥
वादकोद्घोषगंभीरध्वनिमुच्चतरं दधत् ।
त्रिःखण्डोऽभ्यस्यते कूटैर्बद्धश्चोपशमाभिधः ॥ ६० ॥

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(10) Avadhānaka

51ab. [The syllables] *'khi-ri'* are said to repeat profusely in *avadhānaka.*

12. [PERFORMING] POSTURES

51cd. *Saṃhata, samapāda, vaiśākha, vaiṣṇava,* then

52. *Caturaśra,* likewise *ālīḍha, pratyālīḍha* in this order occur the seven postures of the cymbal bearer in all his performing modes.

13. CYMBAL LAUDATION

53. The two cymbals [are] made of bronze, extremely bright, circular; (the cymbals are) named *Śakti* and *Śaṅkara* and make weak and loud sounds (respectively);[they are] created by *Viśvakarman.*

54. [They are] tied to (the two ends of) a cubit-long silken rope and generate a smooth sound. The two cymbals, which apeal to the *rasika* are held in the left and right hand respectively.

55. In the hand postures, *arāla* and *kapittha* (respectively), the sounds are manifested. Thus, of the two cymbals one should be turned horizontally.

56. It should be struck with its edge against the middle of the other. *Śakti* should be struck with *Śiva,* never *Śiva* with *Śakti.*

57. *Śakti* has a weak sound while *Śiva* has a loud sound. *Śakti* is held in the left [hand] and *Śiva* in the right hand.

58ab. [If this is done] the fruits of the horse sacrifice accrue; otherwise, it is (considered) a demerit.

14. STUTIŚABDA

58cd-59ab. When the experts perform, with meaningful *pāṭa* syllables in praise of Gods or the King, it is named, *stutiśabda.*

15. GAJARA

59cd. While rendering *udgrāha,* which is neither too long nor too short, (and when)

60. the [instrumental] performer, repeatedly recites (his piece) in a deep and loud sound in a high pitch, a segment (consisting) of three parts named *upaśama* occurs composed of *kūṭa- (pāṭa)s.*

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शुद्धकूटादिभिर्बद्धः सुकुमाराक्षरान्वितः ।
अल्पकोमलनादाढ्यो भवेन्मुहुस्ततःपरम् ॥ ६१ ॥
कूटादिबद्धखण्डः स्याच्छण्डणो यत्र रज्यते ।
गजराख्यो भवेदन्यो जगुरालापचारिकाम् ॥ ६२ ॥
आलापवत् पाटमालां केवलामूचिरे परे ।
गजरावयवाः सर्वे वाद्यन्ते ये निरन्तराः ॥ ६३ ॥
वाद्यभेदाश्रिताः सर्वे प्रबन्धा गजराह्वयाः ।

१६. ओता

द्विरुद्ग्राहस्ततः खण्डं यस्यां द्विर्भूरिवाद्यकम् ॥ ६४ ॥
तत्किञ्चिदधिकं वारे द्वितीयेऽथ तृतीयकम् ।
कियद्दीर्घं सकृत्तच्च कैश्चित् पाटैर्विमिश्रितम् ॥ ६५ ॥
प्रयोक्तव्यं ततः खण्डं दीर्घं वर्णसरात्मकम् ।
ततोऽल्पं बहुपाटाढ्यं ततोऽन्ते छण्डणो भवेत् ॥ ६६ ॥
उद्धतो ध्वनिरत्र स्यात् प्रायो मानं विलम्बितम् ।
ओता सोक्ता परे प्राहुश्चालिकां खण्डपूर्विकाम् ॥ ६७ ॥

१७. व्यापकश्रुतिभूषणः

भिन्नभिन्नसवाद्यांश्च दशखण्डान् विधाय तु ।
शेखराख्यो भवेद् वाद्यो रञ्जको भिन्नपाटकः॥ ६८ ॥
एष पाटस्तु खण्डानां दशानामन्ततो भवेत् ।
विलम्बितलयोऽप्यत्र ततो मध्यलयात्मकौ ॥ ६९ ॥
यमलाभिधकौ खण्डौ स्यातां द्वौ भिन्नवाद्यकौ ।
पूर्ववच्चैतयोरन्ते शेखरं संप्रयोजयेत् ॥ ७० ॥
ततः प्राग् दश खण्डानां प्राक् प्राक् भागचतुर्थकम् ।
प्रत्येकं तु द्विरभ्यस्तं सकृद् वा पुनरुच्चरेत् ॥ ७१ ॥

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61. Next occurs repeatedly [a segment] constructed with *śuddha* and *kūṭa pāṭas*, containing gentle syllables set with low and soft sounds

62abc. in which a fragment called *chaṇḍaṇa* composed of *kūṭa* [*pāṭas*] becomes charming; when this is so, it is *gajara*.

62d-63a. Others speak of *ālāpacārikā*, which contains *ālāpa* (of the *rāga* in which the composition is set).

63ab. Yet others speak of (a *gajara* variety containing) only garlands of *pāṭas*.

63cd. All the *gajara* segments are performed without any intervening pauses.

64ab. All the *gajara* varieties depend on differences in instrumental techniques.

16. OTĀ

64cd. *Udgrāha* is rendered twice; then occurs a section repeated twice, in which there is collusion with profuse [membranophonic] instruments or profuse structures from other instrumental compositions.

65. In the second repetition, this [section] is a little longer (than the first). Then a third [segment], composed of arbitrary *pāṭa* mixtures, somewhat long, is [performed] once.

66. Then should be performed a long section containing *varṇasara [prabandha]*; next, [a] small [section] containing copious *pāṭas;* then, in the end, *chaṇḍaṇa*.

67. Here the voice is (loud and) vigorous; and (*tāla*) measure is, by and large, in slow tempo. This is said to be *otā*. Others declare it to be *cālikā*, prefixed with *khaṇḍa* (*khaṇḍacāli*).

17. VYĀPAKA ŚRUTIBHŪṢAṆA

68. After performing ten sections each having (its own) different instrumental structures, there occurs a charming instrumental piece <*vādya*> consisting of different *pāṭas* [than in the precedent ten], called *śekhara*.

69abc. This [*śekhara*] *pāṭa* occurs at the end of the ten sections and here the tempo is slow.

69d-70. Then, set in middle tempo are two sections named *yamala*, [each composed] of different instrumental pieces. At their conclusion, *śekhara* should be performed as before.

71. Then, of the above mentioned ten sections, a previous quarter portion each is repeated progressively once or twice.

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शेखरं त्वन्ततो युञ्ज्यात् पूर्ववन्मध्यमो लयः ।
कलशाख्यं ततः खण्डं शुद्धपाटविमिश्रितम् ॥ ७२ ॥
धीगन्तं भूरिवाद्याढ्यं कुर्याद् द्रुतलयात्मकम् ।
सर्वत्र स्वेप्सितस्ताल एक एव प्रकीर्तितः ॥ ७३ ॥
तदैनं मुनयः प्राहुर्व्यापकश्रुतिभूषणम् ।
ताण्डिकाव्यासिरित्याहुः किञ्चिल्लक्षणहीनतः ॥ ७४ ॥

१८. पाटचालिः

पाटवर्णा यदाष्टादित्र्यन्ता संवादिनो युताः ।
षट् खण्डकाः स्युरत्रैकमेकं प्रत्येकविंशतिः ॥ ७५ ॥
तत्तत्संख्यात्मिका वर्णमाला वैचित्र्यसंयुता ।
नानावाद्यान्विता रासतालयुक्ता भवेत्ततः ॥ ७६ ॥
अनेकवाद्यसम्पन्नो बहुरक्तिविचित्रतः ।
कलशश्चच्चरीयुक्तः स्याच्च तां पाटचालिकाम् ॥ ७७ ॥
पण्डरीविट्ठलः प्राह शब्दचालिं परेऽपि च ।

१९. रुद्रभूषणम्

यदा पृथक् पृथक् वाद्यान् नवखण्डान् सरञ्जकान् ॥ ७८ ॥
नातिह्रस्वान् न दीर्घांश्च कृत्वा सम्यक् ततः परम् ।
ह्रस्वखण्डं पृथग् वाद्यं रक्तं यत् पल्लवाभिधम् ॥ ७९ ॥
एनं तु प्रतिखण्डान्ते योजयेच्च ततः परम् ।
विचित्रवाद्यसम्पन्नं दीर्घं कलशखण्डकम् ॥ ८० ॥
अन्ते कुर्यात् तदा प्राहुर्मुनयो रुद्रभूषणम् ।
तमेव ताण्डिकाः सर्वे दलशृङ्गारकं जगुः ॥ ८१ ॥
स्रोतोवहा यतिश्चात्रं तालस्तु स्वेप्सितो मतः ।

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72ab. At the end, *śekhara* should be performed as before; the tempo is middle.

72cd-73ab. Next, a section called *kalaśa,* [which is] a mixture of *śuddha pāṭas,* concluding with [the syllable] '*dhīk*' and containing profuse instrumental pieces, should be performed in fast tempo.

73cd. In all these, only one *tāla,* of one's own choice is prescribed.

74. This is spoken of by sages as *vyāpakaśrutibhūṣaṇa.* It is said to be *tāṇḍikā vyāpti* if lacking in some (essential) characteristics.

18. PĀṬACĀLI

75abc. When there are six sections composed of *pāṭa* syllables beginning with eight and ending in three, poṣsessing correspondent [syllables],

75d-76. then occurs a garland of syllables formed from twenty one sections, each one, with variegated charm, comprising a respective number of *pāṭa* syllables, containing various instrumental pieces and set to *rāsa tāla.*

77abc. Next occurs a *kalaśa* section, replete with many instrumental pieces and manifold aesthetic appeal, set to *caccarī tāla.*

77d-78ab. *Paṇḍarī Viṭṭhala* declares this to be *pāṭacālī;* others, (call it) *śabda cālī.*

19. RUDRABHŪṢAṆA

78cd. When nine sections of instrumental pieces full of aesthetic quality,

79. not too short, nor too long are performed separately and then together, a short appealing section, named *pallava,* should be separately performed.

80-81a. This should be added at the end of each section. After this, a long *kalaśa* section, full of variegated instrumental pieces should be performed at the end.

81bcd. The sages declare this to be *rudrabhūṣaṇa.* All percussionists speak of this [composition] as *dalaśṛṅgāraka.*

82ab. Here the caesura is *srotovahā; tāla* is opined to be of one's own choice.

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२०. पञ्चधातुकः

उद्ग्राहादिक्रमेणैव पञ्चखण्डान् पृथक् पृथक् ॥ ८२ ॥
बद्ध्वा तु स्वेप्सया तालः स्यात्तदा पञ्चधातुकः ।
इममेवोचिरे केचित् कडेकट्टिति नामतः ॥ ८३ ॥

२१. सूडक्रमः

ध्रुवको मण्ठकश्चैव रूपको झम्पकस्तथा ।
त्रिविडश्चाडुतालाख्य एकतालीति च क्रमात् ॥ ८४ ॥
सप्त सूडादिरित्युक्तो लक्ष्यलक्षणकोविदैः ।
नगणेन विरामेण ध्रुवकः स्यात् ततः परे ॥ ८५ ॥
मण्ठादयो यथानामतालकाः परिकीर्तिताः।
मेलापवर्जिताश्चैते सर्वधात्वेकखण्डकाः ॥ ८६ ॥
कूटपाटादिभिर्बद्धा ध्रुवकाद्या भवन्ति च ।

२२. यतिः

कूटपाटैरेकरूपै रचितोऽत्यन्तकोमलः ॥ ८७ ॥
विरामैर्बहुभिस्तालच्छन्दोभिर्व्यञ्जनोज्ज्वलैः ।
यो वाद्यते तदा तज्ज्ञैर्यतिरित्यभिधीयते ॥ ८८ ॥
नृत्ये गीतप्रबन्धे वा क्वापि त्वङ्गतया यदा ।
तद्विदो वादयन्त्येनां वदन्त्युट्टवणं तदा ॥ ८९ ॥
अन्ये पिलमुरुं प्राहुस्थोङ्कारान्त्यप्रधानतः ।
अल्पत्वे तु पिल(ल्ल?)मुरुः मध्यत्वे कैमुरुर्मतः॥ ९० ॥
अत्यन्तप्रौढतायुक्तः कलासो यमल(?यम) खण्डभाक्
यदा तथगदैर्हेन बद्धोऽसौ तीवटिर्भवेत् ॥ ९१ ॥
अन्येऽपि बहवो भेदाः प्रबन्धाः स्वेच्छया कृताः ।
तत्तत्तालाभिधाः सर्वेऽनन्तास्तेऽप्यूह्यन्तां बुधैः ॥ ९२ ॥

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20. PAÑCADHĀTU

82cd-83ab. If five sections are separately [composed] in the same order as *udgrāha* etc. in a *tāla* of one's own choice, then (it is known as) *pañcadhātu.*

83cd. Some others call this (composition) by the name *kaḍekaṭṭu.*

21. SŪḌAKRAMA

84-85ab. *Dhruvaka, maṇṭha rūpaka,* similarly *jhampaka, triviḍa, aḍḍatāla* and *ekatālī*—in this order, the seven are declared to be sūḍādis by the cognoscente in both theory and practice (of music).

85cd. *Dhruvaka* is formed by a *naganaṇa* with *virāma* (at the end). The next ones,

86. *maṇṭha* etc. are said to be set to namesake *tālas.* These are bereft of *melāpaka;* all the structural segments consist (each) of (only) one section.

87ab. The *dhruvaka* and others are formed by composing them in *kūṭa pāṭa* etc.

22. YATI PRABANDHA

87cd. Composed of *kūṭa pāṭa* having the same form [in] extremely soft (sounds),

88. and consisting of several pauses (caesurae), set to (a suitable) *tāla* and metre and to bright consonantal sounds—what is thus played is named by experts as *yati.*

89. When it is performed in dance, *gīta* or *prabandha* or occasionally as part thereof by a specialist (percussionist), it is called *uṭṭavaṇa.*

90. If the syllable '*thom*' predominates at the end, others call it *pilmuru.* If scarce, it is *pila(-lla?)muru* and if middling, it is opined to be *kaimuru.*

91. If the *kalāsa* of two ('twin') sections is most scholarly and is composed of [the syllables] *ta-tha-ga-da-ha,* this becomes *tīvaṭi.*

92. Besides these, there are many other varieties which may be composed according to one's fancy; named after the respective *tāla,* they are endless and are to be surmised by scholars.

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२३. प्रहेलिका

प्रस्तुतं पिहितं यत्रान्यप्रकाशः प्रहेलिका ।
तस्याश्च त्रिविधा भेदाः कुवाडः कौचटस्तथा ॥ ९३ ॥
अवधानस्ततस्तेषां क्रमाल्लक्षणमुच्यते ।
युगपद् द्व्यादितालानां मेलनं कामनावधि ॥ ९४ ॥
तुल्यमात्राः सरूपान्ताः समानग्रहमोक्षकाः ।
लयभेदेन वाऽऽवृत्त्या तुल्यमात्रत्वमुच्यते ॥ ९५ ॥
इत्थं प्रपञ्चितैर्भेदैस्तूर्यत्रयविशारदैः ।
गानं च वादनं नृत्तं क्रियते स कुवाडकः ॥ ९६ ॥
तालपिण्डाखिलान् बिन्दूनूर्ध्वमूर्ध्वं लिखेत् क्रमात् ।
तत्रेष्टानेकतालानां प्रस्तारो युगपद् यथा ॥ ९७ ॥
द्रुतस्यैकं लघोर्बिन्दू गुरोर्बिन्दुचतुष्टयम् ।
द्रुतषट्कं प्लुतस्येति वर्जनीयं प्रयत्नतः ॥ ९८ ॥
लयादावृत्तिभेदाद् वा कुर्यात् तालस्य साम्यताम् ।
रेखां [वा]स्वस्वरूपं वा विलिखेत् तत्र कालवित् ॥ ९९ ॥
समकालौ ग्रहे मुक्तौ क्वचिद् ग्रहे न दृश्यते ।
तत् सम्प्रदायो विज्ञेयो क्वाडप्रस्तार ईदृशः ॥ १०० ॥
द्व्यादिवाद्यप्रबन्धानां छित्त्वा पाटान् पृथक् पृथक् ।
वेणीवन्मेलयेद्यत्र यथेष्टं कौचटस्तु सः ॥ १०१ ॥
एवं गीतप्रबन्धेषु किंत्वन्यार्थप्रकाशनम् ।
तत्तत्तालं परित्यज्य भिन्नतालं समाश्रयेत् ॥ १०२ ॥
तदा भिन्नप्रबन्धः स्याद् गीतकौचट उच्यते ।
गीतवाद्यप्रबन्धा ये तालाश्च स्वेच्छया कृताः ॥ १०३ ॥
व्यत्यासाभ्यासितावृत्तेः समस्तव्यस्तयोगतः ।
यदा प्रयोजितास्तज्ज्ञैः कराङ्घ्रिवदनेषु च ॥ १०४ ॥
तदाऽवधान इत्युक्तो लक्ष्यलक्षणकोविदैः ।

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23. PRAHELIKĀ

93. When the (proposed) chief subject matter is concealed and something else is expressed, it is *prahelikā* (conundrum). Its varieties are three viz. *kuvāḍa, kaucaṭa,* and similarly,

94. *avadhāna.* Their characteristics will (now) be described in (the same) order: Two or more *tālas* are combined together to any desired limit,

95. such that they have equivalent *mātrās* (quantities), have similar endings and equivalent positions of commencement <*graha*> and rest <*mokṣa*>. Equivalence in *mātrās* is (prescribed to be accomplished) by changing the tempo or by repetition.

96. If the learned in the three *tūryas* [viz. song, instrument and dance] sing, play (on a musical instrument) or dance in the varieties (of *tāla* combinations) detailed thus, it is *kuvāḍa.*

97. All the *drutas* comprising the total quantity of the *tāla* should be written one after the other. Combined (simultaneous) permutative tabulation of many desired *tālas* is as follows:

98. The equations viz. one *bindu* for *druta,* two *bindus* for *laghu,* four *bindus* for *guru* and six *drutas* for *pluta* should be studiously avoided.

99. Equality in time (quantity) should be effected by change in tempo or change in (the number of) repetitions. The cognoscenti of time (measures) should write down [the *tāla aṅgas*] in their linear or original forms.

100. Equal time is [reckoned] by (equality in) *graha* and *mukti* (*nyāsa*) but is not so found sometimes in *graha.* This should be understood as the tradition. This is the manner of permutative tabulation of *k(u)vāḍa.*

101. If two or more instrumental compositions are split up [each] and the separate *pāṭas* [therein] are braided together as desired, it is *kaucaṭa.*

102ab. Thus in *gīta* and *prabandhas* the other meaning (than that of the chief subject matter) is revealed.

102cd-103ab. If the respective *tāla* (employed in the composition) is discarded and a different *tāla* is resorted to, it becomes a different *prabandha;* it is said to be *gītakaucaṭa.*

103cd-104ab. If the *gīṭas, vādya prabandhas* and *tālas* [which are performed] as desired by changing or by recurrence (to original) and repetition together and individually,

104cd-105ab. if so performed by experts with their hands, feet and face (mouth), then it is declared to be *avadhāna* by scholars in the practice and theory [of music].

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२४. मार्गतालाः

गीतादिकमितिं लादिमितया क्रियया मितः॥ १०५ ॥
दधत् कालस्तु तालोऽसौ मार्गदेशीस्थितेर्द्विधा ।
द्रुहिणेन यदन्विष्टं प्रयुक्तं भरतेन च ॥ १०६ ॥
महादेवस्य पुरतस्तन्मार्गाख्यं विमुक्तिदम् ।
देशे देशे जनानां यद्रुच्या हृदयरञ्जनम् ॥ १०७ ॥
गानं च वादनं नृत्तं तद्देशीत्यभिधीयते ।
मार्गतालास्तु पञ्चैव ते च चञ्चत्पुटाह्वयः ॥ १०८ ॥
ततश्चाचपुटोद्घट्टौ षट्पितापुत्रकस्तथा ।
सम्पक्केष्टाक इत्येषां स्वरूपं नामगैर्गलैः ॥ १०९ ॥
चञ्चत्पुटे विशेषोऽत्र प्लुतान्तत्वेन दृश्यते ।
षट्पितापुत्रके चैव सम्पक्केष्टाकनाम्नि च ॥ ११० ॥
तयोरपि विशेषोऽस्ति प्लुताद्यन्ततया स्फुटम् ।
आद्यवर्णैः पातकला भरतः पर्यभाषत ॥ १११ ॥
चञ्चत्पुटे संशताशाः प्रयोक्तव्या यथाक्रमम् ।
यद्वा शताशता तालः शम्या वा द्विर्भवेदिह ॥ ११२ ॥
(यथा-) संशताश; शताशता; ताश ताश

इति चञ्चत्पुटः (१)

अन्यद् भेदद्वयं चाचपुटेऽप्यस्ति मुनेर्मतम् ।
(यथा-) शता शता; ताश ताश

इति चाचपुटः (२)

उद्घट्टे तु सनिःक्रामं शम्याद्वन्द्वं च योजयेत् ॥ ११३ ॥
(यथा-) नि श श

इत्युद्घट्टः (३)

संताशताशता योज्याः षट्पितापुत्रकेऽपि च ।
(यथा-) संताशताशता

इति षट्पितापुत्रः (४)

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24. MĀRGA TĀLAS

105cd-106ab. Time which measures and determines the magnitude of song etc. with the extent of acts delimited by *laghu* etc. is *tāla*. Being in the state of *mārga* and *deśī*, it is of two kinds:

106cd-107ab. *Mārga* is that which was discovered by Brahmā, performed by Bharata before Mahādeva and confers [spiritual] liberation.

107cd-108ab. That singing, [instrumental] playing and dancing which appeals to the heart according to the tastes of people in different regions is named *deśī*.

108cd-109cd. *Mārga tālas* are only five: they are named *Cañcatpuṭa*, then *Cācapuṭa*, *Udghaṭṭa*, *Ṣaṭpitāputraka* and *Sampakveṣṭāka*. Their forms are [indicated] by the *guru* and *laghu* contained in their (respective) names.

110ab. Here in *Cañcatpuṭa* is a peculiarity: it is seen to end in *pluta*.

110cd-111ab. Similarly, in *Ṣaṭpitāputraka* and in the [*tāla*] named *Sampakveṣṭāka* there is a peculiarity also: clearly, they begin and end in *pluta*.

111cd. Bharata has indicated their *pātakalās* (beat durations) in technical parlance.

(1) *Cañcatpuṭa*

112. Thus in *Cañcatpuṭa sam-śa-tā-śa* should be used in this (proper) order: or *śa-tā-śa-tā;* here *tāla* and *śamyā* occur twice.

(Thus-) ऽ।ऽ॑ ऽ।ऽ॑ ऽ।ऽ॑; sam-śa-tā-śa; śa-tā-śa-tā; tā-śa tā-śa.

(2) *Cācapuṭa*

113ab. According to the view of the Muni [Bharata] *Cācapuṭa* has two other varieties.

(Thus-) ऽ॥ऽ ऽ॥ऽ; śa-tā-śa-tā; tā-śa-tā-śa

(3) *Udghaṭṭa*

113cd. In *Udghaṭṭa* however, a *niḥkrāma* and two *śamyās* are employed.

(Thus-) ऽऽऽ; ni-śa-śa.

(4) *Ṣaṭpitāputra*

114ab. In *Ṣaṭpitāputra* sam-tā-śa-tā-śa-tā are used.

(Thus-) ऽ।ऽऽ।ऽ॑; sam-tā-śa-tā-śa-tā

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सम्पक्केष्टाकके कलाः षट्पितापुत्रकोदिताः ॥ ११४ ॥
सन्निपातस्तु नास्त्यत्रान्ये भेदा नोपयोगिनः ।
(यथा-) ताशताशता

इति सम्पक्केष्टाकः (५)

ऽऽ।ऽ ऽऽ।ऽ ऽऽ।ऽ इति चञ्चत्पुटः (१)
ऽ।।ऽ ऽ।।ऽ इति चाचपुटः (२)
ऽ।ऽऽ।ऽ इति षट्पितापुत्रः (३)
ऽऽऽ इत्युद्घट्टः (४)
ऽऽऽऽऽ इति सम्पक्केष्टाकः (५)

२५. तालाङ्गानि

देशीतालास्तु भूयांसो लक्ष्मवर्त्मसमाश्रिताः ॥ ११५ ॥
अप्रसिद्धाः प्रसिद्धा वाऽप्यूहनीया विचक्षणैः ।
कलाऽशब्दा सशब्दा च सशब्दाशब्दिका क्वचित् ॥ ११६ ॥
मात्रांशन्यूनताधिक्ये आदिमध्यान्ततो ग्रहः ।
तद्वन्न्यासोऽपि तालानां देश्यां नैव प्रदुष्यते ॥ ११७ ॥
इदं रक्तिमयं शास्त्रं देशी रक्तिमयी यतः ।
तस्माद्देश्यां विरुद्धं यल्लक्षणं स्यात्तदन्यथा ॥ ११८ ॥
चतुरश्रत्र्यश्रामिश्राः सङ्कीर्णः खण्डकस्तथा ।
देशीगतेषु तालेषु विज्ञेयाः पञ्च जातयः ॥ ११९ ॥
चतुरस्त्रोऽष्टमात्रः स्यात् त्र्यश्रः षाण्मात्रिकस्तथा ।
मिश्रः स्यान्मनुमात्रस्तु द्वैगुण्यादि स्वयोनिवत् ॥ १२० ॥
एकैकमात्रिकाधिक्यात् त्रयः सङ्कीर्णनामकाः ।
एभ्यो विसदृशास्तालाः खण्डाख्यास्ते प्रकीर्तिताः ॥ १२१ ॥
अर्धमात्रा द्रुतो मात्रात्रितयं प्लुत उच्यते ।
द्रुतादि रचनाभेदात्तालभेदोऽप्यनेकधा ॥ १२२ ॥
द्रुताद्याद्यक्षरैर्ज्ञेयं सन्ति संज्ञान्तराण्यपि ।
अर्धमात्रं तथा व्योम व्यञ्जनं बिन्दुकं द्रुते ॥ १२३ ॥

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(5) *Sampakveṣṭāka*

114cd-115ab. In *Sampakveṣṭāka* the *kalās* are the same as those of *ṣaṭpitāputraka;* [but] there is no *saṁnipāta.* Its other varieties are not of practical value.

(Thus-) ऽ।।।।ऽ; tā-śa-tā-śa-tā

Thus ऽ।।ऽ ऽ।।ऽ ऽ।।ऽ	is *Cañcatpuṭa*
ऽ।।ऽ ऽ।।ऽ	is *Cācapuṭa*
ऽ।ऽ।।ऽ	is *Ṣaṭpitāputra*
ऽऽऽ	is *Udghaṭṭa*
ऽ।।।।ऽ	is *Sampakveṣṭāka*

25 TĀLA ORGANS

115cd-116ab. Profuse are the *deśī* tālas which abide in both theory and usage. The sagacious should discriminate between those which are well known, and which, little known.

116cd. *Kalā* is (of three kinds viz.) silent, sounded and sometimes, both sounded and silent.

117. Being deficient in or excess in *mātrā* quantity, *graha* being at the beginning, middle or end (of the *tāla*), likewise *nyāsa* (than prescribed in theory) is not to be faulted in *deśī tālas.*

118. Since *deśī* abounds in [popular] appeal, this discipline of *deśī (tālas)* is (to be conceded) as appeal oriented. Therefore if there is a characteristic in the *deśī* (practice) conflicting with theoretical declaration, it (i.e. the latter) should be (liberally interpreted) otherwise (to accord with usage).

119. *Caturaśra, tryaśra, miśra, saṅkīrṇa* and *khaṇḍa*—these should be known as the five classes in *deśi tālas.*

120. *Caturaśra* is of eight *mātrās; tryaśra* is of six *mātrās;* similarly, *miśra* is of *manu* (i.e. fourteen) *mātrās;* doubling (of these quantities) is in accordance with their (respective) original forms.

121. These three [viz. *caturaśra, tryaśra and miśra*] are named *saṅkīrṇa* by taking one more *mātrā. Tālas* dissimilar to these are declared to be *khaṇḍa.*

122. *Druta* has the duration of half *mātrā; pluta* is said to be [of] three *mātrās* (duration). Because of the variety in combining *druta* etc., *tāla* variety is manifold.

123. *Druta* etc. should be known by [their] initial letters. There are other signs also (for them); *ardhamātrā,* likewise *vyoma, vyañjana* [and] *bindu;*

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लघुनि व्यापकं ह्रस्वं मात्रिकं सरलं तथा ।
द्विमात्रं च कला वक्रं दीर्घं गुरुणि कीर्तितम् ॥ १२४ ॥
प्लुते त्र्यङ्गं त्रिमात्रं च दीसं सामोद्भवं तथा ।
द्रुते बिन्दुविरामान्ते तूक्ता मात्रायुता लिपिः ॥ १२५ ॥
द्रुतलघ्वन्तयोरेव विरामोऽन्यत्र न क्वचित् ।
प्लुते मात्रायुतो वक्रो लिपौ द्रुतलये द्रुते ॥ १२६ ॥
प्रयोजिते मतो लिप्यामर्धचन्द्राकृतिर्द्रुतः ।

२६. देशीतालोद्देशः

देशीप्रसिद्धतालानां केषांचिल्लक्षणं ब्रुवे ॥ १२७ ॥
आदितालो ब्रह्मतालोऽर्जुनाख्यो यतिशेखरः ।
द्वितीयश्चाड्डुतालाख्यः सन्नितालश्च सम्भ्रमः ॥ १२८ ॥
समः शरभराजाख्यश्चित्रः क्रीडा च कम्बुकः ।
चच्चरीमल्लिकामोदौ जगद्विजयविभ्रमौ ॥ १२९ ॥
विचित्रो जडवद्राजवल्लभौ नागराजकः ।
एकताली तृतीयश्च प्रतिमण्ठोऽथ रूपकः ॥ १३० ॥
कुण्डनाचिर्महासन्निर्झम्पा हेमातपत्रकः ।
पुरन्दरभ्रमरकौ मण्डनाख्यश्च पङ्कजः ॥ १३१ ॥
त्रिगुणः सुन्दराख्यश्च विश्वसम्भवचन्द्रकौ ।
गारुगिर्गजलीलाख्यश्चण्डतालाभिधो रतिः ॥ १३२ ॥
यतिमध्याह्वयः कङ्कयुगराजौ धनञ्जयः ।
मयूरमृगराजाख्यौ विकङ्को भकरभ्रमः ॥ १३३ ॥
अतिरूपश्चन्द्रकला रङ्गोद्योतोऽथ वर्णकः ।
वीरविक्रमसिंहौ च राजचूडामणिस्ततः ॥ १३४ ॥
रङ्गश्रीरङ्गकरुणाहयलीलाश्च पञ्चमः ।
जगद्रञ्जकमण्ठौ च लक्ष्मीकल्याणंकुम्भकाः ॥ १३५ ॥
ततस्त्रिपुटनामा च तथा रायभयङ्करः ।
गजतालस्तथा चूडामणी रिपुभयङ्करः ॥ १३६ ॥

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124. for *laghu,, vyāpaka, hrasva, mātrika (=mātrā)* and similarly, *sarala; dvimātrā, kalā, vakra* [and] *dīrgha are* proclaimed [as signs] for *guru.*

125. For *pluta* (the signs are) *tryaṇga, trimātrā, dīpta,* likewise *sāmodbhava.* The graphic notation for *druta* is a dot (=small circle). Ending in *virāma* is said to be (represented) with an upward stroke <*mātrā*> in writing.

126. The *virāma* [should be used] only at the end of the *druta* and *laghu,* never anywhere else. In notation for *pluta* a *vakra* (*guru*-sign) is written with an upward stroke.

126d-127ab. In *druta* executed in fast tempo (=*anudruta*) the half moon [sign] is used in writing for (*ardha*) *druta.*

26. LIST OF DEŚĪ TĀLAS

127cd. I shall state the characteristics of some *deśī tālas.*

128. *ādi tāla, brahma tāla,arjuna, yatiśekhara, dvitīya, aḍḍatāla, sanni tāla, sambhrama,*

129. *sama, śarabharāja, citra, krīḍā, kambuka, caccarī, mallikāmoda, jagadvijaya, vibhrama,*

130. *vicitra, jaḍavat, rājavallabha, nāgarāja, ekatālī, tṛtīya, pratimaṇṭha, rūpaka,*

131. *kunḍanāci, mahāsanni, jhampā, hemātapatraka, purandara, bhramara, maṇḍana, paṅkaja,*

132. *triguṇa, sundara, viśvasambhava,candraka, gārugi, gajalīla, caṇḍatāla, rati,*

133. *yatimadhya, kaṅka, yugarāja, dhanañjaya, mayūra, mṛgarāja, vikaṅka, makarabhrama,*

134. *atirūpa, candrakalā, raṅgodyota, varṇa, vīravikrama, siṁha, rājacūḍāmaṇi,*

135. *raṅga, śrīraṅga, karuṇā, hayalīlā, pañcama, jagadrañjaka, maṇṭha, lakṣmī, kalyāṇa, kumbhaka,*

136. *tripuṭa, rāyabhayaṅkara, gajatālā, cūḍāmaṇi, ripubhayaṅkara,*

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लघुशेखररच्चाख्यौ ततः स्यात् सिंहनन्दनः ।
सिंहलीलो हंसलीलो ढेङ्की शरभलीलकः ॥ १३७ ॥
कङ्कालः प्रतितालश्च प्रत्यङ्गो विजयो जयः ।
पृथ्वीकुण्डलनामा च त्रिभाङ्गिः सिंहविक्रमः ॥ १३८ ॥
पञ्चा(!षड)शीतिरमी ताला उद्दिष्टाश्चाथ लक्षणम् ।

२७. देशीताललक्षणम्

लघुना त्वादितालः स्याल्लोके रासोऽपि गीयते ॥ १३९ ॥

।

इत्यादि (रास) तालः (१)

ब्रह्मताले लघुर्दो लो दौ लघुर्दत्रयं लघुः ।

।०।००।०००।

इति ब्रह्मतालः (२)

अर्जुने दो लघुर्दो लो दत्रयं लघुदौ लघुः ॥ १४० ॥

०।०।०००।०।

इत्यर्जुनः (३)

यतिशेखरताले तु दो लौ दौ लो द्रुतो लघू ।

०॥००।०॥

इति यतिशेखरः (४)

द्वितीयो दद्वयं लश्च

००।

इति द्वितीयः (५)

अडुताले दौ लद्वयम् ॥ १४१ ॥
इममेव कुडुक्काख्यं तालं केचित् प्रभाषिरे ।

००॥

इत्यडुतालः (कुडुक्कः) (६)

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137. *laghuśekhara, raccā, siṁhanandana, siṁhalīla, haṁsalīla, ḍheṅkī, śarabhalīlaka,*
138. *kaṅkāla, pratitāla, pratyaṅga, vijaya, jaya, pṛthvīkuṇḍala, tribhaṅgi, siṁhavikrama,*
139ab. – these eighty-five (!-six) are [thus] listed. Now [their] characteristics [will be given].

27. CHARACTERISTICS OF DEŚĪ TĀLAS

(1) *Āditāla (Rāsa)*

139cd. *Āditāla* is formed by a [single] *laghu.* It is also called *rāsa* in the world of art.

|

(2) *Brahma*

140ab. In *Brahma tāla* [there are] *laghu, d, l, d-d, laghu,* three *d, laghu.*

|o|oo|ooo|

(3) *Arjuna*

140cd. In *Arjuna* [occur] *d, laghu, d, l,* three *d, laghu, d, laghu.*

o|o|ooo|o|

(4) *Yatiśekhara*

141ab. In *Yatiśekhara* tāla [occur] *d, l-l, d-d, l, druta* and two *laghus.*

o||oo|o||

(5) *Dvitīya*

141c. *Dvitīya* [comprises] a pair of *d* and *l.*

oo|

(6) *Aḍḍatāla (Kuḍukka)*

141d-142ab. In *Aḍḍatāla* [are] a pair of *d* and a pair of *l.*

oo||

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त्रिद्रुती लघुर्दौ लौ च सन्नितालेप्रकीर्तिताः ॥ १४२ ॥

०००।००॥

इति सन्निः (७)

सम्भ्रमे लौ चतुर्दी लौ त्रिद्रुती लश्च दो लघू ।

॥०००॥०००।०॥

इति सम्भ्रमः (८)

समे लौ दौ विरामान्तौ

॥००́

इति समः (९)

ततः शरभराजके ॥ १४३ ॥

लौ चतुर्दी लघुद्वन्द्वं द्रुतो लौ द्वौ द्रुतौ लघुः ।

॥०००॥०॥००।

इति शरभराजः (१०)

चित्रे दो लौ द्रुतो लौ द्वौ दत्रयं लघुर्दो लघू ॥ १४४ ॥

०॥०॥०००।०॥

इति चित्रः (११)

क्रीडा द्रुतौ विरामान्तौ

००́

इति क्रीडा (१२)

तथा ताले तु कम्बुके ।

दौ लघू द्वौ द्रुतौ लश्च द्रुतौ लश्च द्रुतो लघुः ॥ १४५ ॥

००॥००।००।०।

इति कम्बुकः (१३)

विरामान्तद्रुतद्वन्द्वान्यष्टौ लघवश्चर्च्चरी ।

००́। ००́। ००́। ००́। ००́। ००́। ००́। ००́।

इति चर्च्चरी (१४)

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(7) *Sanni*

142cd. In *Sanni tāla* are proclaimed three *drutas*, *laghu*, a pair of *d*, a pair of *l*.

o o o | o o ||

(8) *Sambhrama*

143ab. In *Sambhrama* [are] a pair of *l*, four *d*, a pair of *l*, three *drutas*, *l*, *d* and a pair of *laghus*.

|| o o o o || o o o | o ||

(9) *Sama*

143c. In *Sama* [are] a pair of *l*, a pair of *d* ending in *virāma*

|| o ó

(10) *Śarabharāja*

143d-144ab. Next, in *Śarabharāja* [occur] a pair of *l*, four *d*, a pair of *laghus*, *druta*, a pair of *laghus*, a pair of *drutas* and *laghu*.

|| o o o o || o || o o |

(11) *Citra*

144cd. In *Citra* [occur] *d*, a pair of *l*, *druta*, a pair of *l*, three *d*, *laghu*, *d*, a pair of *laghus*.

o || o || o o o | o ||

(12) *Krīḍā*

145a. *Krīḍā* is [formed] by a pair of *drutas* ending in *virāma*.

o ó

(13) *Kambuka*

145bcd. Similarly, in the *tāla Kambuka* [there are] a pair of *d*, a pair of *laghus*, a pair of *drutas*, *l*, a pair of *drutas*, *l*, *druta* and *laghu*.

o o || o o | o o | o |

(14) *Caccarī*

146ab. *Caccarī* [has] eight (units of) pairs of *drutas* ending in *virāma* and *laghu*.

o o' | o o' | o o' | o o' | o o' | o o' | o o' | o o' |

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मल्लिकामोदताले तु लौ द्वौ द्रुतचतुष्टयम् ॥ १४६ ॥

||०००००

इति मल्लिकामोदः (१५)

जगद्विजयके ताले दत्रयं द्वौ लघू दलौ ।

०००||०।

इति जगद्विजयः (१६)

ताले विभ्रमसंज्ञे तु द्रुतो लश्च द्रुतो लघुः ॥ १४७ ॥
दो लश्चतुर्द्रुती लश्च द्रुतद्वन्द्वं लघुस्तथा ।

०।०।०।०००००।००।

इति विभ्रमः (१७)

विचित्राह्वयताले तु दत्रयं च लघुद्वयम् ॥ १४८ ॥
द्रुतो लघुश्चतुर्दी च लघुर्दौ द्वौ लघू तथा ।

०००||०।०००००।००||

इति विचित्रः (१८)

ताले जडवति प्रोक्ता दलौ दौ द्वौ लघू तथा ॥ १४९ ॥

०।००||

इति जडवत् (१९)

राजवल्लभताले च द्रुतो लश्च द्रुतो लघुः ।
द्रुतौ द्वौ लघुर्दो लश्च द्रुताल्लत्रितयं तथा ॥ १५० ॥

०।०।००।०।०|||

इति राजवल्लभः (२०)

नागराज़ाह्वये ताले दलघू च द्रुतो लघुः ।
द्रुतौ लघुद्रुतौ लश्च द्रुताः पञ्च लघुस्ततः ॥ १५१ ॥

०।०।००।०।००००००।

इति नागराजः (२१)

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(15) *Mallikāmoda*

146cd. In *Mallikāmoda* tāla [occur] a pair of *l*, four *drutas.*

||oooo

(16) *Jagadvijaya*

147ab. In *Jagadvijaya tāla* [there are] three *d*, a pair of *laghus*, *d* and *l.*

ooo||o|

(17) *Vibhrama*

147cd-148ab. In the *tāla* named *Vibhrama* [exist] *druta, l, druta, laghu, d, l,* four *d, l,* a pair of *drutas* and again, a *laghu.*

o|o|o|oooo|oo|

(18) *Vicitra*

148cd-149ab. In the *tāla* called *Vicitra* [are present] three *d*, a pair of *laghus, druta, laghu,* four *d, laghu,* a pair of *d* and likewise, a pair of *laghus.*

ooo||o|oooo|oo||

(19) *Jaḍavat*

149cd. In the *tāla Jaḍavat* are declared *d, l,* a pair of *d* and likewise two *laghus.*

o|oo||

(20) *Rājavallabha*

150. In the *Rājavallabha tāla* [are found] *druta, l, druta, laghu,* two *drutas, laghu, d, l, druta* followed by three *l.*

o|o|oo|o|o|||

(21) *Nāgarāja*

151. In the *tāla* called *Nāgarāja* [occur] *d, laghu, druta, laghu,* a pair of *drutas, laghu-druta, l,* five *drutas* and then *laghu.*

o|o|oo|o|ooooo|

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एकताल्यां द्रुतस्त्वेकः

०

इत्येकताली (२२)

तृतीयाह्वयतालके ।

त्रिद्रुती स्याद् विरामान्तान्तरक्रीडाऽपि कथ्यते ॥ १५२ ॥

०००'

इति तृतीयः (अन्तरक्रीडा) (२३)

नगणश्च विरामान्तः प्रतिमण्ठाह्वयो भवेत् ।

।।।'

इति प्रतिमण्ठः (२४)

रूपको दो लघुश्चैको यतिलग्नोऽपि गीयते ॥ १५३ ॥

०।

इति रूपकः (यतिलग्नः) (२५)

कुण्डनाचौ तु दो लौ द्वौ दनौ दो लौ दलावपि ।

०॥०।।।०॥०।

इति कुण्डनाची (२६)

महासन्त्रिस्त्रिदी लौ दो लघुर्दौ लो दनौ तथा ॥ १५४ ॥

०००॥०।००।०।।।

इति महासन्त्रिः (२७)

झम्पाताले विरामान्तं द्रुतद्वन्द्वं लघुस्तथा ।

००'।

इति झम्पा (२८)

हेमातपत्रके ताले द्रुताल्लघु च दत्रयम् ॥ १५५ ॥

लघुद्वन्द्वं द्रुतश्चैको लत्रयं दो लघुस्तथा ।

०।०००॥०।।।०।

इति हेमातपत्रः (२९)

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(22) *Ekatālī*

152a. In *Ekatālī* [is] one *druta.*

o

(23) *Tṛtīya (Antarakrīḍā)*

152bcd. In the *tāla* called *Tṛtīya* there are three *drutas* ending in *virāma.* (It is) also called *Antarakrīḍā.*

ooó

(24) *Pratimaṇṭha*

153ab *Na-gaṇa* ending in *virāma* is *Pratimaṇṭha.*

|||́

(25) *Rūpaka (Yatilagna)*

153cd. *Rūpaka* [consists of] *d* and a *laghu;* [it is] also described as *Yatilagna.*

o|

(26) *Kuṇḍanāci*

154ab. In *Kuṇḍanāci* [there are] *d,* a pair of *l, d-na* [*gaṇa*] *d,* a pair of *l,* and *d-l.*

oo||o|||o||o|

(27) *Mahāsanni*

154cd. *Mahāsanni* (has) three *d,* a pair of *l, d, laghu,* a pair of *d, l,* and similarly *d-na* (*-gaṇa*).

ooo||o|oo|o|||

(28) *Jhampā*

155ab. In *Jhampā tāla* [occur] two *drutas* ending in *virāma,* and again, *laghu.*

oó|

(29) *Hemātapatra*

155cd-156ab. In *Hemātapatra tāla* [are present] *druta* followed by *laghu,* three *d,* two *laghus,* a *druta,* three *l, d,* similarly, *laghu.*

o|ooo||o|||o|

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द्रुतत्रयं लघुद्वन्द्वं दलौ द्रुतत्रयं लघुः ॥ १५६ ॥
द्रुतो लघुद्वयं चान्ते स्युः पुरन्दरतालके ।
०००॥०।०००।०॥
इति पुरन्दरः (३०)

दो लौ दो लौ दलौ दो नो भवेद् भ्रमरतालके ॥ १५७ ॥
०॥०॥०।०॥॥
इति भ्रमरः (३१)

लघुद्वयं चतुर्दी लो द्रुतानां च चतुष्टयम् ।
लघुद्रुतद्वयं लश्च मण्डनाभिधतालके ॥ १५८ ॥
॥००००।००००।०।०।
इति मण्डनः (३२)

दलौ द्रुतत्रयं नश्च दौ लौ दो लश्च पङ्कजे ।
०।०००।॥।००॥०।
इति पङ्कजः (३३)

द्रुतद्वयं लघुद्वन्द्वं लघुर्द्रुतद्वयं ततः ॥ १५९ ॥
लघ्वोर्मध्ये तु चत्वारो बिन्दवस्त्रिगुणाभिधे ।
००॥।००।०००।
इति त्रिगुणः (३४)

चतुर्दी नगणो दश्च लघुर्दश्च पुनर्लघुः ॥ १६० ॥
द्रुतौ द्वौ लो द्रुतौ लश्च सुन्दराभिधतालके ।
०००।॥।०।०।००।००।
इति सुन्दरः (३५)

द्रुतौ द्वौ नगणो दानां त्रितयं च लदौ लघुः ॥ १६१ ॥
द्रुतौ लघुद्रुतद्वन्द्वं लघुः स्याद् विश्वसम्भवे ।
००॥।०००।०।००।०।०।
इति विश्वसम्भवः (३६)

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(30) *Purandara*

156cd-157ab. In *Purandara tāla* there are three *drutas*, a pair of *laghus*, *d*, *l*, three *drutas*, *laghu*, *druta*, and two *laghus* at the end.

ooo||o|ooo|o||

(31) *Bhramara*

157cd. In *Bhramara tāla* exist *d*, a pair of *l*, *d-l*, *d*, *na* (*-gaṇa*).

o||o||o|o|||

(32) *Maṇḍana*

158. In the *tāla* named *Maṇḍana* [are] two *laghus*, four *d*, *l*, four *drutas*, a pair of *laghu-druta* and *l*.

||oooo|oooo|o|o|

(33) *Paṅkaja*

159ab. In *Paṅkaja* [are present] *d-l*, three *drutas*, *na*, a pair of *d*, a pair of *l*, *d* and *l*.

o|ooo|||oo||o|

(34) *Triguṇa*

159cd-160ab. In [the *tāla*] named *Triguṇa* [there are] two *drutas*, a pair of *laghus*, *laghu*, two *drutas* then between [two] *laghus*, four *bindus*.

oo|||oo|oooo|

(35) *Sundara*

160cd-161ab. In the *tāla* named *Sundara* [occur] four *d*, *na-gaṇa*, *d*, *laghu*, *d*, again *laghu*, two *drutas*, *l*, two *drutas* and *l*.

oooo|||o|o|oo|oo|

(36) *Viśvasambhava*

161cd-162ab. In *Viśvasambhava* are two *drutas*, *na-gaṇa*, three drutas, *l-d*, *laghu*, two *drutas* a pair of *laghu-druta* and *laghu*.

oo|||ooo|o|oo|o|o|

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चन्द्रे दलौ द्रुतो लौ द्वौ दद्वयं लो दलौ दलौ ॥ १६२ ॥

०।०॥००।०।०।

इति चन्द्रः (३७)

गारुगिर्गदिता तज्ज्ञैर्विरामान्ता चतुर्द्रुती ।

००००'

इति गारुगिः (३८)

गजलीले विरामान्तमुक्तं लघुचतुष्टयम् ॥ १६३ ॥

।।।।'

इति गजलीलः (३९)

द्रुतत्रयं लघुद्वन्द्वं चण्डताले बभाषिरे ।

०००॥

इति चण्डः (४०)

रत्याभिधानके ताले ह्रस्वान्ते वक्रको भवेत् ॥ १६४ ॥

।ऽ

इति रतिः (४१)

यतिमध्याभिधे ताले लौ दो लो दत्रयं लघुः ।
द्रुतो लघुर्द्रुतो लघुः दलौ चान्ते लघुः स्मृतः ॥ १६५ ॥

॥०।०००।०।०।०॥

इति यतिमध्यः (४२)

द्रुतौ द्वौ नगणः पश्चात् षड्द्रुताश्च ततो लघुः ।
द्रुतो लघुर्द्रुतो लश्च कङ्कताले बभाषिरे ॥ १६६ ॥

००।॥०००००।०।०।

इति कङ्कः (४३)

दलौ दलौ लघुर्दौ लो द्रुतौ लो युगराजके ।

०।०॥००।००।

इति युगराजः (४४)

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(37) *Candra*

162cd. In *Candra* [occur] *d-l, druta,* two *l,* two *d, l, d-l, d-l.*

o|o||oo|o|o|

(38) *Gārugi*

163ab. *Gārugi* is said by experts to have four *drutas* ending in *virāma.*

oooó

(39) *Gajalīla*

163cd. In *Gajalīla* are described four *laghus* ending in *virāma.*

||||́

(40) *Caṇḍa*

164ab. In *Caṇḍa tāla* are declared three *drutas* and a pair of *laghus.*

ooo||

(41) *Rati*

164cd. In the *tāla* named *Rati* there is a *vakra* (=*guru*) at the end of *hrasva* (=*laghu*).

|S

(42) *Yatimadhya*

165. In the *tāla* named *Yatimadhya* are enjoined two *l, d, l,* three *d, laghu, druta, laghu, druta, laghu, d-l* and *laghu* at the end.

||o|ooo|o|o|o||

(43) *Kaṅka*

166. In *Kaṅka tāla* are declared two *drutas, na-gaṇa* followed by six *drutas,* then *laghu, druta, laghu druta* and *l.*

oo|||oooooo|o|o|

(44) *Yugarāja*

167ab. In *Yugarāja* [are present] *d-l, d-l, laghu,* two-*d l,* two *drutas* and *l.*

o|o||oo|oo|

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लघुर्द्रुतद्वयं नश्च दलौ दो लो द्रुतो लघुः ॥ १६७ ॥
लघुर्द्रुतो लघुश्चान्ते क्रमात्ताले धनञ्जये ।
।००।।।०।०।०।।०।
इति धनञ्जयः (४५)

चतुर्दी नो चतुर्दी लो दलदा लौ मयूरके ॥ १६८ ॥
००००।।।००००।०।०॥
इति मयूरः (४६)

मृगराजाभिधे ताले लदौ नश्च द्रुतो लघू ।
चत्वारो बिन्दवो लश्च क्रमादेते प्रकीर्तिताः ॥ १६९ ॥
।०।।।०।।००००।
इति मृगराजः (४७)

विकङ्काभिधके ताले लघुर्दौ नगणस्तथा ।
चत्वारो बिन्दवो लश्च द्रुतो लो दत्रयं लघुः ॥ १७० ॥
।००।।।००००।०।०००।
इति विकङ्कः (४८)

लघू द्वौ दद्वयं लश्च द्रुतषट्काल्लदौ लघुः ।
द्रुतत्रितयमन्ते च् लघुः स्यान्मकरभ्रमे ॥ १७१॥
॥००।०००००।०।०००।
इति मकरभ्रमः (४९)

चतुर्दी लदला दो लो दो लो दो लोऽतिरूपके ।
००००।०।०।०।०।
इत्यतिरूपकः (५०)

मगणश्च त्रयो दीसा लघुश्चन्द्रकलाभिधे ॥ १७२ ॥
ऽऽऽऽऽऽ।
इति चन्द्रकला (५१)

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(45) *Dhanañjaya*

167cd-168ab. In the *tāla Dhanañjaya* [occur] in (the following) order *laghu*, two *drutas*, *na (-gaṇa)*, *d*, *l*, *d*, *l*, *druta*, *laghu*, *laghu*, *druta* and *laghu* in the end.

|oo|||o|o|o||o|

(46) *Mayūra*

168cd. In *Mayūra* [there are] four *drutas*, *na* [*-gaṇa*] four *drutas*, *l*, *d-l-d* and two *laghus*.

oooo|||oooo|o|o||

(47) *Mṛgarāja*

169. *L-d*, *na [-gaṇa]*, *druta*, two *laghus*, four *bindus* and *l*—these are declared in order in the *tāla* named *Mṛgarāja*.

|o|||o||oooo|

(48) *Vikaṅka*

170. In the *tāla* named *Vikaṅka*, [occur] *laghu*, two *d*, similarly *na-gaṇa*, four *bindus*, *l*, *druta*, *l*, three *d* and *laghu*.

|oo|||oooo|o|ooo|

(49) *Makarabhrama*

171. In *Makarabhrama* are two *laghus*, two *d*, *l*, six *drutas* followed by *laghu*, *druta*, *laghu*, three *drutas* and *laghu* at the end.

||oo|oooooo|o|ooo|

(50) *Atirūpaka*

172ab. In *Atirūpaka* [exist] four *d*, *l-d-l*, *d*, *l*, *d*, *l*, *d*, *l*.

oooo|o|o|o|o|

(51) *Candrakalā*

172cd. In [the *tāla*] named *Candrakalā* [are present] *ma-gaṇa*, three *dīptas* and *laghu*.

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मगणो लघ्वन्तौ रङ्गोद्योततालेप्रकीर्तितः ।

ऽऽऽ।ऽ

इति रङ्गोद्योतः (५२)

त्र्यश्रो मिश्रो द्विधा वर्णस्त्र्यश्रो लौ दौ लघुद्वयम् ॥ १७३ ॥

॥००॥

इति त्र्यश्रवर्णः (५३-A)

मिश्रे द्रुतचतुष्काः स्युर्विरामान्तास्त्रयः पृथक् ।

प्लुतो गुरुर्दद्वयं च गुरुर्लघू ततो गुरुः ॥ १७४ ॥

०००ऽ ०००ऽ ०००ऽ ऽ ऽ००ऽ॥ऽ

इति मिश्रवर्णः (५३-B)

चतुरश्रोऽपि दृश्यते गलौ द्रुतौ गुरुश्चेति ।

ऽ।००ऽ

इति चतुरश्रवर्णः (५३-C)

लघुर्द्रुतत्रयस्यान्ते गुरुः स्याद् वीरविक्रमः ॥ १७५ ॥

।०००ऽ

इति वीरविक्रमः (५४)

सिंहताले लघुर्दश्च लघूनां त्रितयं भवेत् ।

।०।।।

इति सिंहः (५५)

राजचूडामणौ दौ द्वौ नगणश्च द्रुतौ लगौ ॥ १७६ ॥

००।।।००।ऽ

इति राजचूडामणिः (५६)

रङ्गश्चतुर्द्रुती गश्च

००००ऽ

इति रङ्गः (५७)

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(52) *Raṅgodyota*

173ab. In the *Raṅgodyota tāla* are declared *ma-gaṇa, l-pluta.*

SSSIŚ

(53a) *Tryaśra Varṇa*

173cd. *Varṇa (tāla)* is two-fold, viz. *Tryaśra* and *Miśra*; *Tryaśra* [has] two *l*, two *d* and two *laghus.*

IIoo II

(53b) *Miśra Varṇa*

174. In *Miśra* [*varṇa tāla*] there are three separate units of four *drutas* ending in *virāma, pluta, guru,* two *d, guru,* two *laghus* and then *guru.*

oooó oooó oooó ŚSooSIIS

(53c) *Caturaśra Varṇa*

175ab. *Caturaśra [varṇa]* is seen [to consist of] *g-l,* two *drutas* and *guru.*

SIooS

(54) *Vīravikrama*

175cd. *Vīravikrama* is [formed by] *laghu,* three *drutas* followed by *guru.*

IoooS

(55) *Siṁha*

176ab. In *Siṁha tāla* occur *laghu, d,* three *laghus.*

IoIII

(56) *Rājacūḍāmaṇi*

176cd. In *Rājacūḍāmaṇi* [there are] two *d, na-gaṇa,* two *drutas, l-g.*

ooIIIooIS

(57) *Raṅga*

177a. *Raṅga* has four *drutas* and *ga.*

ooooS

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श्रीरङ्गः सगणो लपौ ।

।ऽ।ऽ

इति श्रीरङ्गः (५८)

गुरुणैकेन करुणाताल: सद्भि: प्रकीर्तित: ॥ १७७॥

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इति करुणा (५९)

विरामान्तद्रुतद्वयाद् द्रुतौ तुरङ्गलील: स्यात् ।

००।००

इति तुरङ्गलील: (६०)

पञ्चमाभिधताले तु द्रुतयोर्युग्मकं भवेत् ॥ १७८ ॥

००

इति पञ्चम: (६१)

जगद्रञ्जकताले तु द्रुतौ द्वौ च लघुद्वयम् ।
द्रुतद्वन्द्वं लघुर्दश्च लघो: पञ्चद्रुती लघु: ॥ १७९ ॥

००।।००।०।००००।

इति जगद्रञ्जक: (६२)

मण्ठके जगण: प्रोक्त:

।ऽ।

इति मण्ठ: (६३)

तथा लक्ष्म्याह्वये पुन: ।
दौ लो दार्धद्वयं दो लो दो दार्धद्वितयं द्रुत: ॥ १८० ॥
दार्धं च दद्वयं दार्धं दलौ

००। ᴗᴗ०।०ᴗᴗ०ᴗ००ᴗ०।

इति लक्ष्मी (६४)

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(58) *Śrīraṅga*

177b. *Śrīraṅga* [has] *sa-gaṇa, l-p.*

|S|Ś

(59) *Karuṇā*

177cd. *Karuṇā tāla* is declared by the learned as having a single *guru.*

S

(60) *Turaṅgalīla*

178ab. *Turaṅgalīla* is [formed] by two *drutas* ending in *virāma* followed by two *drutas.*

oó|oo

(61) *Pañcama*

178cd. In the *tāla* named *Pañcama* occur a pair of *drutas.*

oo

(62) *Jagadrañjaka*

179. In *Jagadrañjaka tāla* [there are] two *drutas,* two *laghus,* two *drutas, laghu, d,* five *drutas* after *laghu* and a *laghu.*

oo||oo|o|ooooo||

(63) *Maṇṭha*

180a. In *Maṇṭha* is mentioned *ja-gaṇa.*

|S|

(64) *Lakṣmī*

180b-181a. Similarly, in [the *tāla*] named *Lakṣmī* [are present] again, two *drutas, laghu,* two *semi-drutas, d, l, d,* two *semi-drutas, druta, semi-druta,* two *drutas, semi-druta* and *d-l.*

oo|ᴗᴗo|oᴗᴗoᴗoo|

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कल्याणकस्त्वयम् ।
द्रुतत्रयं द्रुतार्धं च दो दार्धं दत्रयं लघुः ॥ १८१ ॥
०००ᴗ०ᴗ०००।
इति कल्याणः (६५)

कुम्भताले द्रुताः पञ्च दार्धं दः सविरामकः ।
द्रुतौ दार्धं विरामान्तद्रुतो लौ द्वौ द्रुतो लघुः ॥ १८२ ॥
०००००ᴗ́००ᴗ०́॥०।
इति कुम्भतालः (६६)

त्रिपुटाभिधताले च द्रुतो लद्वितयं तथा ।
०॥
इति त्रिपुटः (६७)

रायभयङ्करे ताले षड्द्रुती दार्धकद्वयम् ॥ १८३ ॥
द्रुतश्चार्धद्रुताः षट् च द्रुतो दार्धद्वयं द्रुतः ।
द्रुतार्धे दावर्धदश्च दविरामोऽर्धदास्त्रयः ॥ १८४ ॥
विरामान्तद्रुतो दार्धचतुष्कं च लघुद्वयम् ।
०००००००ᴗᴗ०ᴗᴗᴗᴗᴗᴗ०ᴗᴗ०ᴗᴗ००ᴗ०́ᴗᴗᴗ०́ᴗᴗᴗᴗ॥
इति रायभयङ्करः (६८)

गजताले सुललितमुक्तं लघुचतुष्टयम् ॥ १८५ ॥
।।।।
इति गजः (६९)

तथा चूडामणौ ताले चतुर्दी दार्धयुग्मकम् ।
द्रुतश्चार्धद्रुतौ द्वौ च दत्रयं दार्धकद्वयम् ॥ १८६ ॥
दात्वर्धार्द्धीददार्धे दौ दार्धं दौ दार्धकं लघुः ।
००००ᴗᴗ०ᴗᴗ०००ᴗᴗ०ᴗᴗᴗᴗᴗᴗ(?)०ᴗ००ᴗ००ᴗ।
इति चूडामणिः (७०)

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(65) *Kalyāṇa*

181b-181cd. This *Kalyāṇa* [*tāla* has] three *drutas semi-druta, d, semi-druta,* three *d* and *laghu.*

oooᴗoᴗoooᴗ|

(66) *Kumbha*

182. In *Kumbha tāla* [occur] five *drutas, semi-druta, d* with *virāma,* two *drutas, semi-druta, druta* ending in *virāma,* two *laghus, druta* and *laghu.*

oooooᴗooᴗoᴗ||o|

(67) *Tripuṭa*

183ab. In the *tāla* named *Tripuṭa* [are present] *druta* and two *l.*

o||

(68) *Rāyabhayaṅkara*

183cd-185ab. In the *Rāyabhayaṅkara tāla* [there are] six *drutas,* two semi-*drutas, druta,* six semi-*drutas, druta,* two semi-*drutas, druta,* two semi-*drutas*, two *drutas* semi-*druta, d-virāma,* three semi-*drutas, druta* ending in *virāma,* four semi-*drutas* and two *laghus.*

oooooᴗᴗoᴗᴗᴗᴗᴗoᴗᴗoᴗᴗooᴗᴗᴗᴗᴗᴗ||

(69) *Gaja*

185cd. In *Gaja tāla* are mentioned four simple *laghus.*

||||

(70) *Cūḍāmaṇi*

186-187ab. Thus, in *Cūḍāmaṇi tāla* [are present] four *d,* a pair of semi-*drutas, druta,* two semi-*drutas,* three *d,* two *semi-drutas, d,* six *semi-drutas, d*-semi-*druta,* two *d,* semi-*druta,* two-*drutas,* semi-*druta* and *laghu.*

ooooᴗᴗoᴗᴗoooᴗᴗoᴗᴗᴗᴗᴗ(?)oᴗooᴗooᴗ|

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गलपा दगपाः पञ्च लपौ लो लगपा गपौ ॥ १८७ ॥
गपौ लघुश्च विज्ञेयास्ताले रिपुभयङ्करे ।
ऽ।ऽ॑०ऽऽ॑ऽ॑।ऽ॑।ऽऽ॑ऽऽ॑ऽऽ॑।
इति रिपुभयङ्करः (७१)

लघुशेखरताले तु सविरामलघुर्भवेत् ॥ १८८ ॥
।'
इति लघुशेखरः (७२)

रच्चाताले लघोर्बिन्दुः सविरामः प्रकीर्तितः ।
।०'
इति रच्चा (७३)

सिंहनन्दनके ताले तपौ लो गो द्रुतद्वयम् ॥ १८९ ॥
तपौ लपौ गुरुर्लौ द्वौ निःशब्दं लचतुष्टयम् ।
ऽऽ।ऽ॑।ऽ००ऽऽ।ऽ॑।ऽ॑ऽ॥ + ।।।।
इति सिंहनन्दनः (७४)

सिंहलीलाभिधे ताले लघोरन्ते द्रुतत्रयम् ॥ १९०॥
।०००
इति सिंहलीलः (७५)

हंसलीले विरामान्तं लघुद्वन्द्वमुदाहृतम् ।
इममेवेचिरे तालं केचिन्निःसारुसंज्ञया ॥ १९१ ॥
॥'
इति हंसलीलः (निःसारुः) (७६)

रगणो ढेङ्किका कैश्चिदेष प्रोक्तस्तु योजनः ।
ऽ।ऽ
इति ढेङ्की (योजनः) (७७)

लौ द्वौ चतुर्द्रुती लौ द्वौ ताले शरभलीलके ॥ १९२ ॥
॥०००॥
इति शरभलीलः(७८)

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(71) *Ripubhāyaṅkara*

187cd-188ab. *G-l-p, d-g-p, p, l-p, l, l-g-p, g-p, g-p* and *laghu* should be understood [as abiding] in the *tāla Ripubhayaṅkara.*

ऽ।ऽ॰ऽऽ।ऽ॥ऽऽऽऽ।

(72) *Laghuśekhara*

188cd. In *Laghuśekhara tāla,* [there] is one *laghu* with *virāma.*

।

(73) *Raccā*

189ab. In *Raccā tāla* is mentioned a *bindu* with *virāma* after *laghu.*

।०

(74) *Siṁhanandana*

189cd-190ab. In *Siṁhanaṇdana tāla* [are mentioned] *ta-pa, l, g,* two *drutas, ta-pa, l-p, guru,* two *laghus, niḥśabda* and four *l.*

ऽऽ।ऽ।ऽ॰॰ऽऽ।ऽ।ऽऽ॥+।।।।

(75) *Siṁhalīla*

190cd. In the *tāla* named *Siṁhalīla* [there are] three *drutas* at the end of *laghu.*

।०००

(76) *Haṁsalīla (Niḥsāru)*

191. In *Haṁsalīla* is mentioned a pair of *laghus* ending in *virāma.* This selfsame (*tāla*) is mentioned by the name *Niḥsāru* by others.

।।

(77) *Ḍheṅkī (Yojana)*

192ab. *Ḍheṅkī* [is formed by] *ra-gaṇa;* some (others) mention this as *Yojana.*

ऽ।ऽ

(78) *Śarabhalīla*

192cd. In the *tāla Śarabhalīla* [there are] two *l,* four *drutas* and two *l.*

॥००००॥

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उक्तश्चतुर्धा कङ्कालः पूर्णः खण्डः समोऽसमः ।
चतुर्द्रुती गलौ पूर्णः

oooo$।

इति पूर्णकङ्कालः (७९-A)

खण्डो दौ द्वौ गुरुद्वयम् ॥ १९३ ॥

oo$$

इति खण्डकङ्कालः (७९-B)

समो गुरू द्वौ लघ्वन्तौ

$$।

इति समकङ्कालः (७९-C)

विषमो लगुरुद्वयम्

।$$

इति विषमकङ्कालः (७९-D)

इति कङ्कालः (७९)

लौ द्रुतौ प्रतितालः स्यात्

॥oo

इति प्रतितालः (८०)

प्रत्यङ्गे मगणो लघू ॥ १९४ ॥

$$$॥

इति प्रत्यङ्गः (८१)

विजये स्युः पगपलाः

ऽ$$ऽ।

इति विजयः (८२)

जये जो लो द्रुतौ प्लुतः ।

।$॥oo$ऽ

इति जयः (८३)

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(79) *Kaṅkāla*

193ab. *Kaṅkāla* is said to be of four kinds viz *pūrṇa, khaṇḍa, sama, asama (=viṣama).*

(79a) *Pūrṇakaṅkāla*

193c. *Pūrṇa (Kaṅkāla)* [has] four *drutas*, *g* and *l*.

oooo5।

(79b) *Khaṇḍakaṅkāla*

193d. *Khaṇḍa (Kaṅkāla)* [is formed by] two *d* and two *gurus*.

ooSS

(79c) *Samakaṅkāla*

194a. *Sama (Kaṅkāla)* (has) two *gurus* ending in a *laghu*.

SS।

(79d) *Viṣamakaṅkāla*

194b. *Viṣama (Kaṅkāla)* [has] *l* and two *gurus*.

।SS

(80) *Pratitāla*

194c. *Pratitāla* is [formed by] two *l* and two *drutas*.

।।oo

(81) *Pratyaṅga*

194d. In *Pratyaṅga* (there are) *ma-gaṇa* and two *laghus*.

SSS।।

(82) *Vijaya*

195a. In *Vijaya* there are *p-g-p-l*.

ŚSŚ।

(83) *Jaya*

195b. In *Jaya* [there are] *ja[-gaṇa], l*, two *drutas* and *pluta*.

।S।।ooŚ

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नयौ भनौ मभौ यौ च पभौ तपजगा द्रुतौ ॥ १९५ ॥
प्लुतश्चान्ते भवेद्यत्र पृथ्वीकुण्डलसंज्ञिके ।
।।।।ऽऽऽ।।।।ऽऽऽऽ।।ऽऽ।ऽऽऽ॑ऽ।।ऽऽ।ऽ॑।ऽ।ऽ००ऽ॑

इति पृथ्वीकुण्डलः (८४)

ताले त्रिभङ्गिसंज्ञे तु लघुद्वन्द्वं गुरू तथा ॥ १९६ ॥
।।ऽऽ

इति त्रिभङ्गिः (८५)

सिंहविक्रमसंज्ञे तु मलपा गलपास्तथा ।
ऽऽऽ।ऽ॑ऽ।ऽ॑

इति सिंहविक्रमः (८६)

२८. प्रत्ययाः

i प्रस्तारः

अन्ये न दर्शितास्ताला ग्रन्थविस्तरभीरुणा ॥ १९७ ॥
तद्भेदज्ञापकोपायाश्चत्वारस्तान् ब्रुवेऽधुना ।
प्रस्तारसंख्ये नष्टं चोद्दिष्टं चेत्यथ लक्षणम् ॥ १९८ ॥
न्यस्याल्पमाद्यान् महतोऽधस्तात् शेषं यथोपरि ।
प्रागूने वामसंस्थांस्तु सम्भवे महतो लिखेत् ॥ १९९ ॥
अल्पानसम्भवे तालपूर्त्यै भूयोऽप्ययं विधिः ।
सर्वद्रुतावधिः कार्यः प्रस्तारोऽयं लघौ गुरौ ॥ २०० ॥
प्लुतौ व्यस्ते समस्ते च न तु व्यस्ते द्रुते च सः।
'ननु त्वया दलगपैः प्रस्तारोऽत्र दर्शितः ॥ २०१ ॥
विरामादिस्वरूपस्य प्रस्तारः किं न लक्षितः' ।
ब्रूमो, विश्रान्तिरूपस्य विरामस्य भवेद्यदि ॥ २०२ ॥
प्रस्तारादिकमेतद्दलपान्तं तत् प्रसज्यते ।
तत् स्वीकारे त्वतिव्याप्त्या शास्त्रं व्याकुलितं भवेत् ॥ २०३ ॥
अतो विरामसहितप्रस्तारादिकथा वृथा ।

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(84) *Pṛthvīkuṇḍala*

195cd-196ab. In [the *tāla]* named *Pṛthvīkuṇḍala* occur *na[-gaṇa]-ya[-gaṇa], bha[-gaṇa-]na-[-gaṇa], ma[-gaṇa], bha[-gaṇa],* two *ya[gaṇas], p-bha [-gaṇa], ta[-gaṇa] p-ja [-gaṇa]-g,* two *drutas* and *pluta* at the end.

IIIISSSIIIIISSSSIIISSISSSSIISSISISISOOS

(85) *Tribhaṅgi*

196cd. In the *tāla* named *Tribhaṅgi* [occur] two *laghus* and likewise, two *gurus.*

IISS

(86) *Siṁhavikrama*

197ab. In [the *tāla*] named *Siṁhavikrama* [are] *ma[-gaṇa], l-p-g-l-p.*

SSSISSIS

28. TĀLAPRATYAYAS

197cd. Other *(deśī) tālas* are not shown (here) for fear that this treatise may become too large.

198. There are four devices to remember their varieties; I shall elucidate them now: *prastāra, saṅkhyā, naṣṭa* and *uddiṣṭa.*

(i) *Prastāra*

199. (The *tāla* is written in its original form.) Below the first (available) *mahat* (higher *aṅga*) the *alpa* (its next lower *aṅga*) is written and the rest of the *tāla* is written (in this lower line) as above (in its original form in the first line). To make up the deficit, a *mahat* is written, if feasible, to the left (of the *alpa* now written).

200abc. If this, (writing the *mahat*) is not feasible, (its) *alpa* [is written] till the *tāla* [quantity] is full (again). This procedure should be repeated till all (*aṅgas* are reduced to) *drutas* (in the *tāla*).

200d-201ab. This *prastāra* should be executed in *laghu, guru* and *pluta,* individually and in combination but not in individual *druta.*

201cd-202ab. 'You have demonstrated the *prastāra* here (only) for *d, l, g* and *p.* Why have you not shown *prastāra* for *virāma* (etc.) forms?'

202cd-203ab. (If such an objection is raised) I shall explain: If *prastāra* of *virāma* (etc.) which is of the form of rest is performed for *d, l, [g], p* ending (in *virāma*), it conflicts (with the *prastāra* of *d, l, g, p* or their combinations).

203cd-204ab. Since it generates in its original form the fallacy of too wide (or illicit use of the major), *śāstra* (theory frame) becomes confused. Therefore the treatment of the *prastāra* etc. (of *druta, laghu, guru* and *pluta*) with *virāma* is futile.

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ii संख्या

एकद्व्यङ्कौ क्रमान्न्यस्य युञ्जीतान्त्यं पुरातनैः ॥ २०४ ॥
द्वितीयतुर्यषष्ठाङ्कैरभावे तुर्यषष्ठयोः ।
तृतीयपञ्चमाङ्काभ्यां क्रमात्तं योगमग्रतः ॥ २०५ ॥
लिखेद् दक्षिणसंस्थैवमङ्कश्रेणी निधीयते ।
सा चाङ्कैरिष्टतालस्थद्रुतसंख्यैः समाप्यते ॥ २०६ ॥
द्रुतो लघुः सार्धमात्रो गुरुः सार्धद्विमात्रिकः ।
प्लुतः सार्धत्रिमात्रश्चेत्येकैकद्रुतवर्धितैः ॥ २०७ ॥
तालभेदाः क्रमादङ्कैः सङ्ख्यायन्ते स्थितैरिह ।
यदङ्कयोगादन्त्योऽङ्को लब्धस्तैरन्ततः क्रमात् ॥ २०८ ॥
भेदा द्रुतान्ता लघ्वन्ता गुर्वन्ताश्च प्लुतान्तकाः ।
संख्यायन्त इति प्रोक्ता संख्या निःशङ्कसूरिणा ॥ २०९ ॥

iii नष्टम्

अत्रैतावतिथो भेदः किंरूप इति पृच्छति ।
यत्र तन्नष्टमाख्यातं तस्योत्तरमिहोच्यते ॥ २१०॥
भेदानां यावतां मध्ये नष्टप्रश्नः कृतो भवेत् ।
तावत्संख्याङ्कपर्यन्तां लिखेत् संख्याङ्कसन्ततिम् ॥ २११ ॥
अन्त्याङ्के तत्र नष्टाङ्कं पातयेदथ शेषतः ।
पातयेत् पूर्वपूर्वाङ्कं तत्र त्वपतितो द्रुतः ॥ २१२ ॥
पूर्वश्चेत् पतितो न स्याल्लघुस्तु पतिताद्भवेत् ।
उत्तरेणाकृतार्थेन सहितात्तदसम्भवे ॥ २१३ ॥
अकृतार्थेन पूर्वेण सान्तरे पतिते पृथक् ।
लघुर्निरन्तरे त्वस्मिल्लँघुरेव गुरुर्भवेत् ॥ २१४ ॥
गुरुहेतोस्तृतीये तु पतिते गः प्लुतीभवेत् ।
अङ्काभावे द्रुता ग्राह्यास्तालपूरणहेतवः ॥ २१५ ॥
इति नष्टस्य विज्ञेयमुत्तरं रूपनिर्णयात् ।

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(ii) *Saṅkhyā*

204cd-205. Writing down in order the numbers one and two (in a row), the last number (obtained) is added to the preceding second (i.e penultimate), fourth and sixth (to yield the next number). In the absence of the fourth and sixth, the third and fifth numbers (occurring before them) are added.

206. In this manner, a row of numbers should be written down progressively (from the left) to the right. The row should end with that number which is the (total) number of *drutas* into which the desired *tāla* may be (finally) resolved.

207ab-208ab. The *tāla* varieties permutable under the prototypes of *druta, laghu*, one and a half *mātrā, guru*, two and a half *mātrā, pluta* and three and a half *mātrās*, thus progressively increased by a *druta* may be numerated respectively by the numbers (so derived) here.

208cd-209. The permutations (of the *tāla*) ending in *druta*, ending in *laghu*, ending in *guru* and ending in *pluta* are summed up by those numbers which, on adding together have yielded the last number, reckoned from the last (backwards); thus *saṅkhyā [pratyaya]* is elucidated by the learned *Niḥśaṅka.*

(iii) *Naṣṭa*

210. Here (in the *saṅkhyā)* if the question is asked, 'what is the form of such and such numbered permutation (of the given *tāla*)?, it is termed *naṣṭa;* the answer to this question will now be given.

211. The *saṅkhyā (pratyaya)* series is written such that it concludes with that number which embraces the permutations of the *tāla* among which the *naṣṭa* question is asked (i.e. till the *naṣṭa* number is covered).

212. The *naṣṭa* number is subtracted from this final number (in the *saṅkhyā* series). From the remainder the previous numbers (first, second, fourth, sixth) are subtracted progressively. Then, the number (in the *saṅkhyā* series) which cannot be subtracted is(=gives) the *druta.*

213. If the next previous number remains unsubtracted, then the subtracted number adds up to (the number) next to the unsubtracted <*akṛtārtha*> and if that is not available,

214. it is added to the number which is previous to the unsubtractable, and becomes (=indicates) *laghu.* If there are such progressively subtractable numbers, the *laghu* is (to be) reckoned separately (i.e. again). If (the subtraction is) continuous, the *laghu* itself becomes *guru.*

215. If the third number [to the left] reckoned from that which generates *guru* is subtractable, then *guru* becomes *pluta.* When (there is no remainder left and) no number (of the *saṅkhyā* series) is left, (an appropriate) number of *drutas* is added (at the extreme left) to complete (the quantity) of the *tāla.*

216ab. This should be understood as the answer to the *naṣṭa* [question] in determining the (permuted) form (of the *tāla*).

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iv उद्दिष्टम्

ईदृग् रूपोऽत्र कतिधा भेदः प्रश्न इतीरितः ॥ २१६ ॥
उद्दिष्टं तत्र संख्याङ्कसन्ततिं नष्टवल्लिखेत् ।
यैरङ्कैः पतितैर्नष्टे लभ्यन्ते ये प्लुतादयः ॥ २१७ ॥
तानेवाङ्कान् समादाय त्वन्त्याङ्के पातयेत्ततः ।
अङ्काः स्युरवशिष्टा ये तेभ्यः उद्दिष्टसाधनम् ॥ २१८ ॥

v विपरीतप्रस्तारः

तालव्यत्ययप्रस्तारेऽधोऽधो दलगपान् क्रमात् ।
न्यसेद् वामे तदूर्ध्वस्थान् दक्षिणे द्रुतपूरणम् ॥ २१९ ॥
किन्तु सव्यत एकैकं त्यक्त्वा प्रस्तारयेत् क्रमात् ।

vi विपरीतनष्टोद्दिष्टे

नष्टोद्दिष्टं कथं ज्ञेयं प्रस्तारेऽत्र विपर्यये ॥ २२० ॥
प्रश्नाङ्कैरेव कार्ये हि नष्टे चैकं परित्यजेत् ।
उद्दिष्टे चैकमादाय शेषकार्यं तु पूर्ववत् ॥ २२१ ॥

vii द्रुतहारनष्टोद्दिष्टे

द्रुतादिकान्तप्रस्तारं हारखण्डचतुष्टये
तत्तत् प्रधानकं रूपं कृत्वा तु प्राङ् निरर्थवत् ॥ २२२ ॥
तत्तत् संख्यात् ततः प्रश्नो नष्टोद्दिष्टे तु पूर्ववत् ।

viii मध्यरूपोपरिस्थितनष्टोद्दिष्टे

नष्टोद्दिष्टे कथं चात्र मध्यरूपोपरिस्थिते ॥ २२३ ॥
निश्चित्य मध्यरूपाङ्कं तत्रैकाङ्कं परित्यजेत् ।
शेषं प्रश्नाङ्कमादायोपरिनिष्ठं तु पूर्ववत् ॥ २२४ ॥
उद्दिष्टे लब्धकाङ्केषु मध्याङ्कं तत्र पातयेत् ।
शेषमेकं समादाय शेषकार्यं तु पूर्ववत् ॥ २२५ ॥

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(iv) *Uddiṣṭa*

216cd-217a. 'What is the ordinal number of the [permuted] form (of a given *tāla*) here (in *naṣṭa*)?' If such a question is raised, (the answer is) *uddiṣṭa.*

217b-218ab. Here the *saṅkhyā* [number] series should be written as in *naṣṭa [pratyaya].* Whichever numbers yield *pluta* etc. by being subtracted in *naṣṭa,* the selfsame numbers are added together and (the sum is) subtracted from the last number (of the *saṅkhyā* series).

218cd. *Uddiṣṭa* is [then] worked out from those numbers which occur as remainders.

(v) *Reverse Prastāra*

219. In reverse *tāla prastāra, d, l,* g and *p* are written one below the other in [this] order. The (rest of the *tāla* in the) upper line (should be) written to the left. Filling with *drutas* (to complete the *tāla*) is done to the right.

220ab. But *prastāra* should be executed by leaving off one by one [number] to the left.

(vi) *Reverse Naṣṭa-Uddiṣṭa*

220cd. How should the *naṣṭa* and *uddiṣṭa* be known in reverse *prastāra*?

221. They should be made from the question itself; but in *naṣṭa,* the number one should be rejected while in *uddiṣṭa* the number one should be added. The remaining procedure is as before.

(vii) *Naṣṭa-Uddiṣṭa in Drutahāra (Druta Garland)*

222. In the four *hāra-khaṇḍa* (garland segments), *prastāra* (of *tālas*) ending in *druta* etc. should be executed by making the respective [*druta* etc.] the principal form and considering the previous ones as useless.

223ab. The question number (should be subtracted) from the respective *saṅkhyā* (number). *Naṣṭa* and *uddiṣṭa* are (performed) as before.

(viii) *Naṣṭa-Uddiṣṭa above Medial Form*

223cd. How are *naṣṭa* and *uddiṣṭa* [of permuted forms of *tāla*] lying above medial form [to be performed]?

224. The question number of the medial form is [first] determined and one (=unity) is subtracted therefrom [in *naṣṭa*]. To the remainder, the question number lying above is added. The rest [of the procedure] is as before.

225. In *uddiṣṭa* the number of the medial form is subtracted from the [sum of the] numbers obtained [in *uddiṣṭa*]. To the remainder, one (=unity) is added. The rest [of the procedure] is as before.

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ix मध्यरूपादधःस्थितनष्टोद्दिष्टे

नष्टोद्दिष्टप्रकारं हि मध्यरूपादधः कथम् ।
लुप्तमध्याङ्कके चैकं युक्तान्यत् पूर्ववत् स्मृतम् ॥ २२६ ॥
उद्दिष्टे मध्यमाङ्केषु लब्धाङ्कान् सुपरित्यजेत् ।
शिष्टमध्याङ्कतश्चैकमादायोद्दिष्टमीरितम् ॥ २२७ ॥

x पातालः

संख्याङ्कसन्ततेश्चाध आदावेकाङ्ककं न्यसेत् ।
अन्त्योपरिस्थसंख्याङ्कानन्त्यादींश्चतुरस्तथा ॥ २२८ ॥
स्वपङ्क्तिस्थाँल्लिखेदग्रे संयोज्येष्टद्रुतं क्रमात् ।
मीयन्ते सर्वभेदस्थाः पातालः सोऽभिधीयते ॥ २२९ ॥
अन्त्योपान्त्यतुर्यषष्ठमन्त्यादूर्ध्वस्थितं तथा ।
पञ्चाङ्कयोगादन्त्याङ्को भवेत् पातालसंज्ञकः ॥ २३० ॥

xi सर्वपातालः

संख्योपान्त्यं पातयित्वा पातालान्त्याङ्कतः क्रमात् ।
तत् शिष्टाङ्कश्च पातालोपान्त्याधः क्रमशो लिखेत् ॥ २३१ ॥
तदङ्कात् सर्वपातालमादिशेद् विद्वलोदितम् ।
द्रुतलघुगुरुत्रिमात्रामेरवश्च संयोगमेरवो व्यर्थाः ॥ २३२ ॥
इति मत्वाऽत्र न लिखिताः पर्वतखननाच्च मूषकप्राप्तिः ।

२९. तत्साधनानि

षोढा तु साधनान्यत्र क्रिया मार्गा ग्रहस्तथा ॥ २३३॥
परिवृत्तो लयश्चैव यतिश्चेत्यथ लक्षणम् ।

i क्रिया

तत्र क्रिया द्विधा प्रोक्ता निःशब्दा शब्दसंयुता ॥ २३४ ॥
निःशब्दा तु चतुर्धोक्ताऽऽवापो निःक्रामकस्तथा ।
विक्षेपश्च प्रवेशश्चेत्यशब्दा तूच्यते कला ॥ २३५ ॥

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(ix) *Naṣṭa-Uddiṣṭa below Medial Form*

226. What is the manner of *naṣṭa* and *uddiṣṭa* [of permuted forms of the given *tāla*] lying below the medial form? [In *naṣṭa*] one (=unity) is added to the number derived by subtracting the number of the medial form (from the respective *saṅkhyā* number). The rest is said to be as before.

227. In *uddiṣṭa*, the (sum of the) numbers (derived in *uddiṣṭa*) are subtracted from the number of the medial form remaining. Thus *uddiṣṭa* is elucidated.

(x) *Pātāla*

228-229. The digit 'I' (=unity) should be written at the bottom (i.e. to the extreme left) of the *saṅkhyā* series (in an upper row). The *saṅkhyā* number above the last (number in the *pātāla* row written below the *saṅkhyā* series) as well as the four numbers beginning with the last (viz. last, second, fourth and sixth from the last) in its own (bottom) row should be written. When added together regularly, they enumerate exactly all the *drutas* in all the permutations of a *prastāra*. This is called *pātāla*.

230. The final number obtained by adding together five numbers viz. the last, penultimate, fourth and sixth as well as the number (of *saṅkhyā*) lying above the last, is named *pātāla*.

(xi) *Sarvapātāla*

231. The penultimate number in the *saṅkhyā* (series) is subtracted from the final *pātāla* number; the remainder is written below the penultimate number in the *pātāla* in regular order.

232. From this number, the *sarvapātāla* is determined, as declared by Viṭṭhala. The *merus* of *druta, laghu, guru* and *trimātrā* and [their] combined *merus* <*saṁyoga meru*> are futile.

233ab. Thinking thus, they are not delineated here lest it is like looking for a mouse by digging up a mountain.

29. THE MEANS

233cd-234ab. There are six means (to a precise understanding of *tāla*) viz. *kriyā, mārga,* likewise *graha, parivṛtta, laya* and *yati*. Now [their] characteristics [will be stated].

(i) *Kriyā*

234cd. Among them <*tatra*> *kriyā* is said to be of two kinds viz. *niḥśabda* (silent) and *saśabda* (sounded).

235. *Niḥśabda* (-act) is said to be of four kinds viz. *āvāpa, niḥkrāma, vikṣepa* and *praveśa*. *Aśabda* (=*niḥśabda*) is (also) called *kalā*.

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क्रमादावापनिःक्रामौ कनिष्ठाद्यङ्गुलिक्रमात् ।
अग्राद् वक्षः समायातो वक्षसोऽग्रे विनिर्गतः ॥ २३६ ॥
विक्षेपाख्यप्रवेशौ तौ तर्जन्याद्यङ्गुलिक्रमात् ।
हृदः स्वपार्श्वं निर्यातः स्वपार्श्वाद् हृदयाग्रतः ॥ २३७ ॥
सशब्दाऽपि ध्रुवः शम्या तालकः सन्निपातकः ।
ध्रुवो हस्तस्य पातः स्याच्छोटिकाशब्दपूर्वकः ॥ २३८ ॥
शम्या दक्षिणहस्तस्य तालो वामकरस्य तु ।
उभयोः सन्निपातः स्यात् तासां मार्गवशान् मितिः ॥ २३९ ॥

ii मार्गाः

मार्गाः स्युस्तत्र चत्वारो ध्रुवश्चित्रश्च वार्तिकः ।
दक्षिणश्चेति, तत्र स्याद् ध्रुवके मात्रिकाकला ॥ २४० ॥
शेषेषु द्वे चतस्रोऽष्टौ क्रमान् मात्राकला भवेत् ।
ध्रुवका सर्पिणी कृष्या पद्मिनी च विसर्जिता ॥ २४१ ॥
विक्षिप्ताख्या पताका च मात्रा स्यात् पतिताऽष्टमी ।
सशब्दाऽत्र ध्रुवा ज्ञेया सर्पिणी वामभागिनी ॥ २४२ ॥
कृष्या दक्षिणतो याता पद्मिनी स्यादधोगता ।
विसर्जिता बहिर्याता विक्षिप्ता कुञ्चनात्मिका ॥ २४३ ॥
पताका तूर्ध्वगमना पतिता करपातना ।
ध्रुवपाते प्रयोज्यास्ता नावापादौ कदाचन ॥ २४४ ॥
ध्रुवे ध्रुवाकला योज्या चित्रे त्वाद्यन्तिमे कले ।
वार्तिके त्वादिमेऽन्त्ये द्वे क्रमादष्टौ च दक्षिणे ॥ २४५ ॥
पञ्चलघ्वक्षरोच्चारमिता मात्रेह कथ्यते ।
अनया मात्रयाऽत्र स्याल्लघुगुर्वादिकल्पना ॥ २४६ ॥
लयभेदात् क्षिप्रमध्यचिरभावैरनेकधा ।

iii ग्रहः

तालद्रुतादि ग्रहणमात्रं स्यात् क्रियया ग्रहः ॥ २४७ ॥
समश्च विषमश्चेति स द्विधा परिकीर्तितः ।
गीतादिसमकालोत्थो धातो योऽसौ समग्रहः ॥ २४८ ॥

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236. *Āvāpa* and *niḥkrāma* (consist of) the movement (of the hand) beginning with the little finger from the front towards the chest and of the movement away from the chest to the front respectively.

237. *Vikṣepa* and *praveśa* [are executed] by the fingers beginning with the forefinger in order moving away from the chest to the side and from the side to the front of the chest respectively.

238. *Saśabda* [*kriyā*] is also [fourfold viz.] *dhruva, śamyā, tāla* and *sannipāta. Dhruva* is [executed by] fall of the hand with the sound of snapping (of fingers).

239. *Śamyā* [consists of the fall] of the right hand; *tāla*, of the left hand. *Sannipāta* is [the fall of] both [hands]. Their magnitude is [determined] by *mārga.*

(ii) *Mārgas*

240. Among them (viz. the six means), *mārgas* are four viz. *dhruva, citra, vārtika* and *dakṣiṇa.* Among these, the duration <*kalā*> of *dhruva* is [one] *mātrā.*

241ab. The *mātrā* durations for the remaining are: two, four and eight respectively.

241cd-242ab. *Dhruvakā, sarpiṇī, kṛṣyā, padminī, visarjitā,* the one named *vikṣiptā,* the *patākā* and the eighth *mātrā* viz. *patitā* [are the special acts].

242cd. *Dhruvā* is to be understood as [a] sounded [*tāla* act]. *Sarpiṇī* consists of [hand movement to] the left side.

243. [In] *kṛṣyā* [the hand] moves to the right; [In] *padminī* [the hand] moves downward. [In] *visarjitā* [the hand] moves outward. *Vikṣiptā* is the curving of (the hand).

244. *Patākā* is the upward movement [of the hand]. *Patitā* consists of falling of the hand. These [eight] should be employed (only) in *dhruva pāta* (sounded *dhruva*) and never in *āvāpa* etc. (silent *kriyās*).

245. *Dhruva kriyā* <*kalā*> is applied in *dhruva (mārga);* the first and last *kalās* in *citra* (viz. *dhruvā* and *patitā*); in *vārtika* the first two and the last two (viz. *dhruvakā, sarpiṇī, patākā patitā*) and in *dakṣiṇa (mārga)* all the eight (*kalās*) in order.

246. *Mātrā* is here defined as measured by the (duration required for) uttering five short syllables. *Laghu, guru* etc. should be formed (only) from this *mātrā.*

247ab. These are of many kinds indicated by differences in tempo such as fast, middle and slow.

(iii) *Graha*

247cd. *Graha* is merely apprehending *druta* etc. in *tāla* with a *tāla* act <*kriyā*>.

248. It is proclaimed to be of two kinds, viz. *sama* and *viṣama.* The beat which arises (to synchronise with) the beginning of the song (or is simultaneous with song etc. i.e. song, instrumental music and dancing) is *samagraha.*

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विषमो द्विप्रकारः स्यादतीतोऽनागतस्तथा ।
गीतेऽतीते त्वतीतः स्याद् घातातीते त्वनागतः ॥ २४९ ॥
लयाः क्रमात् समादौ स्युर्मध्यद्रुतविलम्बिताः ।

iv परिवृत्तः

आवृत्तिर्या कलानां तत्परिवर्तनमिष्यते ॥ २५० ॥

v लयः

क्रियानन्तरविश्रान्तिर्लयः स त्रिविधो मतः ।
द्रुतो मध्यो विलम्बश्च द्रुतः शीघ्रतमो मतः ॥ २५१ ॥
द्विगुणद्विगुणौ ज्ञेयौ तस्मान्मध्यविलम्बितौ ।
द्रुतलघ्वादि स्वस्वार्धकालः शीघ्रतमः स्मृतः ॥ २५२ ॥

vi यतिः

लयप्रवृत्तिनियमो यतिरित्यभिधीयते ।
तालैकावृत्तितः किन्तु यतिरेका भवेद् ध्रुवम् ॥ २५३ ॥
समा खर्जूरिका-स्रोतोगता-गोपुच्छिकास्ततः ।
पिपीलका मृदङ्गेति सा प्रोक्ता षड्विधा बुधैः ॥ २५४ ॥
आदिमध्यावसानेषु लयैकत्वे समा भवेत् ।
बह्वभ्यस्तौ लयौ यौ तौ तालैकावृत्तितो यदि ॥ २५५ ॥
तदा खर्जूरिका प्रोक्ता लक्ष्यलक्षणकोविदैः ।
आदौ स्थूललयेऽन्यत्र सूक्ष्मे स्रोतोगतोदिता ॥ २५६ ॥
स्रोतोगताविपर्यासाद् गोपुच्छः प्रोच्यते बुधैः ।
लये सूक्ष्मेऽन्तरान्यत्र स्थूले प्रोक्ता पिपीलिका ॥ २५७ ॥
पिपीलका विपर्यासान् मृदङ्गायतिरिष्यते ।
समा तु त्रिविधा तत्र द्रुतमध्यादिभेदतः ॥ २५८ ॥
खर्जूरिकायामेकैव लयावृत्तेरभेदतः ।
अवशिष्टाश्चतुर्धा स्युः प्रत्येकं यतयोऽखिलाः ॥ २५९ ॥

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249. *Viṣama* is of two kinds viz. *atīta* and *anāgata.* If (beginning of) the song is already over, it is *atīta graha;* if the (first) beat is already over, [it is] *anāgata graha.*

250ab. The *layas* (which must be applied) for *sama* etc. are respectively, middle (*madhya*) fast (*druta*) and slow (*vilambita*).

(iv) *Parivṛtta*

250cd. Repetition (=multiplicity) of duration <*kalā*> is said to be *parivartana.*

(v) *Laya*

251. The (extent of) rest immediately following a *kriyā* (*tāla* act) is *laya* (tempo). It is opined to be of three kinds viz. *druta, madhya* and *vilamba. Druta* is said to be the fastest (tempo).

252. *Madhya* and *vilambita* are to be understood as the double relative to it, progressively. (*Vilamba* is the double of *madhya* in duration). Here 'fastest' is understood to be half of their own durations of *druta, laghu,* etc.

(vi) *Yati*

253. The rule pertaining to the application of *laya* is defined as *yati. Yati* remains consistently the same (even though the *laya* changes within the *tāla* cycle) because of the uniform repetition of *tāla* (cycle).

254. *Sama, kharjūrikā, srotogatā, gopucchikā,* then *pipīlikā, mṛdaṅgā*—thus it is pronounced to be of six kinds by the learned.

(i) *Sama*

255. *Samā* (*yati*) is formed when the *laya* remains the same at the beginning, middle and end (of the *tāla*).

(ii) *Kharjūrikā*

255cd-256ab. When two tempi are repeated profusely during the uniform repetition of the *tāla,* it is declared to be *kharjūrikā* by [those who are] experts in both the practice and theory (of music).

(iii) *Srotogatā*

256cd. When the tempo is heavy (excessive) in the beginning and subtle (thin) elsewhere it is defined to be *srotogatā.*

(iv) *Gopuccha*

257ab. The opposite of *srotogatā* is said to be *gopuccha* by the experts.

(v) *Pipīlikā*

257cd. If the tempo is subtle (thin) in the middle and heavy elsewhere it is called *pipīlikā.*

(vi) *Mṛdaṅgā*

258ab. The opposite of *pipīlikā* is said to be *mṛdaṅgā yati.*

258cd. Because of *druta, madhya* etc. *sama* is of three kinds.

259. There being no variety in *laya* repetition, there is (only) one kind of *kharjūrikā.* Each of the remaining *yatis* is of four kinds.

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एतास्तु मिलिताः सर्वे विंशतिश्च भवन्ति हि ।

३०. (प्रकरणसमाप्तिः)

लक्ष्यलक्ष्मविरोधात्मग्राहैर्यो ऽत्यन्तदुस्तरः ।
तालवार्द्धिं निर्भयं तं जनास्तरन्तु विट्ठलात् ॥ २६० ॥

इति श्रीकर्नाटजातीयपण्डरीकविट्ठलविरचिते
नर्तननिर्णये तालधर्तृप्रकरणं प्रथमम्

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260ab. When all these are added together, there are twenty [varieties of *yati*].

30. CONCLUSION OF CHAPTER

260cdef. Because of (this treatise of) Viṭṭhala, may people now cross without fear the ocean of *tāla* which has become extremely difficult to traverse, owing to the crocodiles of conflict between theory and practice.

END OF FIRST CHAPTER ENTITLED TĀLADHARTṚ IN NARTANANIRṆAYA
COMPOSED BY PAṆḌARĪKA VIṬṬHALA OF KARṆĀṬA-JĀTI

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II मृदङ्गप्रकरणम्

१. मार्दङ्गिकलक्षणम्

ध्वनिमेलविदा पाटतालादिगुणवेदिना ।
मृदङ्गो वाद्यते येन स मृदङ्गीति गीयते ॥ १ ॥
वादिको मुखरी चेति स द्विधा गदितो बुधैः ।

i वादिकः

वादिको वादकर्ता स्याद् वाद्ये पक्षपरिग्रहः ॥ २ ॥
स्वपक्षसाधनं तद्वत् परपक्षस्य दूषणम् ।
करोति युक्तितः शास्त्रात् प्रहेल्यादिप्रभेदतः ॥ ३ ॥
सरक्तिकोमलध्वानैरबोहणकपाटजैः ।
विविधैर्वाद्यभेदैश्च जेता स्यात् प्रतिवादिनाम् ॥ ४ ॥
केवलश्राव्यकत्वात् तं जनाष्ठवणकं जगुः ।

ii मुखरी

कर्ता वाद्यप्रबन्धानां नृत्तशिक्षाविशारदः ॥ ५ ॥
गीतवादननिस्वानः सुरेखोऽन्तर्मुखश्च यः ।
अर्धाङ्गमिव नर्तक्या वादयेद् रङ्गभूगतः ॥ ६ ॥
वादकैः प्रेक्षितमुखो वादनार्थे मुखर्यसौ ।

iii भारिकः

भारिकः कथितः सद्भिः सबोहणकवादनात् ॥ ७ ॥

iv गीतानुगः

वादनाद् गीतमात्रस्य गीतानुग इति स्मृतः ।

२. प्रकरणोद्देशः

मृदङ्गिगुणदोषाश्च तस्य हस्तगुणास्ततः ॥ ८ ॥

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II. MṚDAṄGA PLAYER

1. MṚDAṄGI

1. He who knows well (well organized) blending of the sounds (of the *mṛdaṅga* with various voices and other instruments), the qualities of *pāṭa* (instrumental syllables), *tāla* (cymbal/time measure) etc. and [thus] performs on the *mṛdaṅga* is called *mṛdaṅgi* (*mṛdaṅga* player).

KINDS OF MṚDAṄGI

2ab. He is described by scholars as of two kinds viz. *vādika* and *mukharī*.

(i) *Vādika*

2cd. *Vādika* [is one who] enters contests, aligns himself with any one side [therein] in playing [the *mṛdaṅga*].

3. He establishes [that] his own side (is correct or superior) and demonstrates with argument, theory and *prahelikā* (conundrum compositional) sub-varieties etc., that the opposite side is wrong.

4. He triumphs over his rivals by [performing]variegated instrumental compositions [which are composed] of *pāṭas* generated without [the application of] *bohaṇa* (flour paste) and of appealing, soft sounds.

5ab. He is also called *ṭhavaṇaka* by people because [his playing is] absolutely melodious.

(ii) *Mukharī*

5cd. [*Mukharī* is] a composer of [percussive] instrumental compositions and expert in teaching (pure) dance;

6. [he is] proficient in singing and playing (musical instruments), handsome in body-line, involved in himself (introvert) and accompanies the danseuse on the stage as if he is half of (i.e integral with) her body.

7ab. Others (i.e. instrumentalists) look up to him during a recital (for guidance and inspiration) for their [own] playing.

(iii) *Bhārika*

7cd. [A *mṛdaṅgi*] who plays (on membranophones) by applying *bohaṇa* is described by the cognoscente as *bhārika*.

(iv) *Gītānuga*

8ab. [He is] said to be *gītānuga* if he accompanies only song (vocal music).

2. CONTENTS OF THE CHAPTER

8cd. Merits and faults of *mṛdaṅgi*, the merits of his hands,

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मृदङ्गलक्षणं हस्तपाटभेदास्ततः परम् ।
आरम्भश्चालिभेदाश्च व्याप्तिर्नेमाभिधस्ततः ॥ ९ ॥
नेमाचालिर्व्याप्तिबन्धो मोहरश्च मलाहरः ।
अर्द्दिको मुक्तकश्चाथ मृदङ्गिस्थानकानि च ॥ १० ॥
मृदङ्गिवादनक्रमं क्रमाल्लक्षणमुच्यते ।

३. मार्दङ्गिकगुणदोषाः

हस्तपाटप्रहारज्ञो गीतवादनकोविदः ॥ ११ ॥
यतितालालयाभिज्ञः पाटज्ञः पञ्चसञ्चवित् ।
दशहस्तगुणोपेतः पात्राभिप्रेतवादकः ॥ १२ ॥
आतोद्यध्वनितत्त्वज्ञः समादिग्रहवेदिता ।
गीतवादननृत्तस्थच्छिद्राऽऽच्छादनपण्डितः ॥ १३ ॥
ग्रहमोक्षप्रदेशज्ञो गीतनृत्तप्रमाणवित् ।
वाद्ये समप्रभेदज्ञो रूपरेखान्वितस्तथा ॥ १४ ॥
उद्घट्टनपटुः सर्ववाद्यभेदविवेचकः ।
नादवृद्धिक्षयापत्तिकोविदः प्रतिभापटुः ॥ १५ ॥
गुणा मार्दङ्गिकस्यैते दोषः स्यात् तद्विपर्ययः ।
अतालज्ञमरक्तिज्ञमशास्त्रज्ञं च वादकम् ॥ १६ ॥
परित्यजन्तु विद्वांसः केवलं चर्मघातकम् ।

४. पञ्चसञ्चलक्षणम्

स्कन्धकूर्परयोस्तद्वदङ्गुष्ठमणिबन्धयोः ॥ १७ ॥
वामस्य चरणस्यापि कम्पः सञ्चोऽभिधीयते ।
श्रेष्ठो मार्दङ्गिकः सञ्चादङ्गुष्ठमणिबन्धयोः ॥ १८ ॥
सञ्चाभ्यां मणिबन्धोत्थकूर्पराभ्यां तु मध्यमः ।
स्कन्धकूर्परसञ्चात्तु नीचो मार्दङ्गिकः स्मृतः ॥ १९ ॥
वामाङ्घ्रिसञ्चतः श्रेष्ठः सदा मार्दङ्गिको भवेत् ।
एतदुक्तविपर्यासाद् वरो हौडुक्किको मतः ॥ २० ॥

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9. characteristics of the *mṛdaṅga*, varieties of *hasta-pāṭas* (manual techniques), then *ārambha*, varieties of *cālī*, *vyāpti*, the one named *nema*,

10. *nemācāli*, *vyāptibandha*, *mohara*, *malāhara*, *arddi*, *muktaka*, then stances of the *mṛdaṅgi*,

11ab. the order of playing (instrumental compositions) of the *mṛdaṅgi*—these will be described (in this chapter) in [the same] order.

3. MERITS AND FAULTS OF MṚDAṄGI

11cd. Cognoscent in the strokes of *hasta-pāṭas*, scholar in singing and playing (musical instruments),

12. thorough in the knowledge of *yati*, *tāla* and *laya*, in the knowledge of *pāṭas*, expert in the five *sañcas*, possession of the ten merits of the hands, playing (on the *mṛdaṅga*) with (full awareness of) what passes in the mind of the danseuse,

13. knowledge of the principles of (production and performance of) instrumental sounds, learned in *sama* etc. *grahas*, expert in covering up lacunae in song, instrument[al performance] and dance,

14. cognoscent in the places of beginning and ending (in these), learned in the proportion and extent in song and dance, thorough in even <*sama*> and differential <*prabheda*> playing instrument[al compositions] handsome, well-formed, excellent in outline,

15. skilful in strokes (on the *mṛdaṅga*), discerning in the differentia of all (percussive) instruments, expert in the loudening, muffling, and anticipation of (forth coming) sounds, spontaneously brilliant,

16ab. —these are the merits of the *mṛdaṅga* player. The opposite (of these) are the (respective) faults.

16cd-17ab. The performer who is ignorant of *tāla*, knows not (how to generate) aesthetic appeal, and is benighted in theory should be discarded by the learned; for he is only a skin-damager.

4. FIVE SAÑCAS

17cd-18ab. Trembling of shoulder and elbow, similarly of the thumb and (of the) wrist, as also of the left foot is termed as *sañca*.

18ab. The *mṛdaṅga* player is excellent if there is *sañca* (trembling) in his thumb and wrist.

19. (He is) moderate if [there is *sañca*] between wrist and elbow; the *mṛdaṅga* player is (regarded as) poor if there is *sañca* in his shoulder and elbow.

20. The *mṛdaṅga* player is always (esteemed as) excellent if there is *sañca* in his left foot. Excellent *huḍukka* player is (one who is) the opposite of what is mentioned above.

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५. मार्दङ्गिकहस्तगुणाः

वाञ्छानुगौ दृढौ व्यक्तौ स्निग्धौ दृढनखौ लघू ।
विधेयाङ्गुलिसञ्चारौ स्वेदहीनौ जितश्रमौ ॥ २१ ॥
युक्तप्रहारौ च करौ प्रोक्तौ दशगुणाविति ।

६. मृदङ्गलक्षणम्

अनीरतीरजातस्य रक्तचन्दनकस्य च ॥ २२ ॥
खदिरस्य शिरीषस्य बीजवृक्षस्य वा पुनः ।
ग्रन्थिव्रणविहीनस्य सुपक्वस्य समस्य च ॥ २३ ॥
मृदङ्गो दद्यते लक्ष्यवेदिना शिल्पिना यथा ।
हरीतक्याकृतिः सम्यक् सुदृढं च सचिक्कणम् ॥ २४ ॥
चतुस्तालस्त्वसौ दैर्घ्ये पिण्डे त्वङ्गुलसम्मितः ।
षष्ट्यङ्गुलमितो मध्ये वेष्टनात् कुम्भदेशतः ॥ २५ ॥
एकादशाङ्गुलमितं कर्तव्यं दक्षिणं मुखम् ।
वदनं वामतः किन्तु द्वादशाङ्गुलसम्मितम् ॥ २६ ॥
छागस्यारोगिणः कृत्वा पारीर्जाठरचर्मणः ।
अतिस्वच्छतरा रोममुण्डिता वर्तुलाश्च षट् ॥ २७ ॥
निक्षिप्य पारिकास्तास्तु किञ्चिदुष्णजले पुनः ।
कराभ्यां मर्दयेत्तज्ज्ञः कोमलं मलवर्जितम् ॥ २८ ॥
तिस्रः तिस्रः पारिकाश्च प्रत्येकं वदने न्यसेत् ।
तत्रान्तर्बाह्यदेशस्थपार्योरुभयतो मुखे ॥ २९ ॥
लक्ष्यज्ञश्छेदयेत् सम्यक् मध्यं कमलपक्षवत् ।
तत्तन्मध्यगते पार्यौ सव्या सूक्ष्मदला भवेत् ॥ ३० ॥
सुदृढाऽप्यपरा सम्यक् छादयेद् वदनद्वयम् ।
डम्बराभिधसूत्रेण बध्नीयात्तु मिथो दृढम् ॥ ३१ ॥
षट्त्रिंशच्च यथा रन्ध्राण्यङ्गुलान्तरितानि च ।
मुखयोः पार्श्वतः कुर्याद् वर्तुलाकारतः पुनः ॥ ३२ ॥

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5. MERITS OF THE HANDS OF MṚDAṄGA PLAYER

21. Moving as desired, firm, articulate, smooth (and dense); possession of strong finger nails, lightness, obedient fingers which move [howsoever commanded], absence of sweat, endurance,

22ab. [producing] appropriate strokes (with optimal contact with the membrane)—these are said to be the ten merits of the hands (of the *mṛdaṅga* player).

6. CHARACTERISTICS OF THE MṚDAṆGA

22cd. [A tree] grown on the waterless banks (of a dry tank, lake or river etc.)—such as *rakta candana* (red sandal wood, *caesalpinasappan*),

23. *khadira (acacia catechu), śirīṣa (acacia sirissa, albizzia lebbeck)*, or again, *bīja vṛkṣa (terminalia tomentosa, psidium guava?)*, which is free from knots or blemish, well seasoned, uniform(ly thick)

24. —from such wood should the *mṛdaṅga* be made by a craftsman who knows well the practice (and custom) such that it is shaped like (a yellow) myrobalan fruit (*terminalia chebula*); (the wood should be) entire, strong, smooth,

25. four spans in length, one inch thick, measuring sixty inches in circumference at the middle in the region of the 'pot' (belly).

26. The right aperture should be made eleven inches (wide) but the left aperture. measuring twelve inches (wide).

27. From the hide of the[underside of the] belly of a healthy (he-) goat, six membranes <*pārī!*> should be made, very clean, hairless and round.

28. These *pārīs* should be soaked in warm water and rubbed (kneaded) gently with both, clean hands by an expert.

29ab. Three *pārīs* should be fixed to each aperture.

29cd-30ab. The practitioner (of *mṛdaṅga*) should then cut off neatly the middle (portions) of the inner and outer *pārī* (membranes) [roundly] like a lotus leaf in both drumheads.

30cd-31a. Of the [two] middle *pārīs*, the left (membrane) is [made] thinner. The other (right) membrane is stronger <*dṛḍham*>.

31bcd. The two drumheads should be stretched tautly and should be bound together with a cord known as *ḍambara*.

32. Again, at the edges of both drumheads, thirty-six holes, circular in shape, should be made at intervals of an inch.

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तत्र द्वे महिषीचर्मकशे मल्लसराभिधे ।
ते प्रोत्य द्विगुणीकृत्य वेणीवन्मेलयेद् दृढम् ॥ ३३ ॥
यावदष्टादशगृहं प्रत्येकं वदनद्वये ।
अथात्र महिषीचर्मकशां दीर्घतरां दृढाम् ॥ ३४ ॥
एकाङ्गुलदलां सम्यक् समीकृत्य च सर्वतः ।
घृतेन लेपनं कृत्वा शोषयेद् दिनमेकतः ॥ ३५ ॥
निधाय तत्कशां क्षीरे मर्दयेच्च दिनत्रयम् ।
त्रिकालं दध्नि तद्वत्तु ततस्तण्डुलपिष्टतः॥ ३६ ॥
दध्ना संलेप्य संशोष्य यन्त्रे च समतां नयेत् ।
तथा प्रतिगृहं प्रोत्य बद्धव्यो मर्दलो दृढम् ॥ ३७ ॥
शोषयित्वोत्तार्य ततः परिधीः पारिकाश्च ताः ।
अन्तर्बाह्याश्रिताश्छित्त्वा चन्द्रवद्वर्तुलं यथा ॥ ३८ ॥
ततो मृदङ्गमुखयोः पुनर्बद्ध्वा तु पूर्ववत् ।
दक्षिणं वदनं लिम्पेद् बोहणाय सकिट्टतः ॥ ३९ ॥
भूतिमिश्रेण भक्तेन तथा गोधूमपिष्टतः ।
पिण्डिकां पूरिकाकारां वामवक्त्रे निवेशयेत् ॥ ४० ॥
वक्त्रयोः प्रान्तदेशे तु कृत्वा वलययुग्मकम् ।
बद्ध्वा तु बन्धनं तत्र वस्त्रजं पट्टजं च वा ॥ ४१ ॥
मृदङ्गचतुरः कट्यास्तटे न्यस्याथ वादयेत् ।
मायूरी चार्धमायूरी तथा कार्मारवीति च ॥ ४२ ॥
तिस्रश्च श्रुतिसंज्ञाः स्युः मृदङ्गे स्वररूपतः ।
वामे पुटे च गान्धारः षड्जो दक्षिणतः पुटे ॥ ४३ ॥
ऊर्ध्वाङ्गे मध्यमो यत्र मायूर्यां स्वरसङ्गतिः ।
यत्र वामे पुटे षड्जः ऋषभो दक्षिणे पुटे ॥ ४४ ॥
धैवतश्चोर्ध्वगः कार्यस्त्वर्धमायूरिकाश्रयाः ।
ऋषभो मर्दले वामे षड्जो दक्षिणतः पुटे ॥ ४५ ॥
पञ्चमश्चोर्ध्वदेशे च कार्मारव्यां स्वरा इति ।
एवं जलधरध्वानगम्भीरो भवति ध्वनिः॥ ४६ ॥

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33-34ab. Two thongs of buffalo hide, named *mallasara,* are inserted through them and braided together firmly in a two-strand plait, into as many as eighteen holes in each drumhead.

34cd-35. Now, a strong, longer thong of buffalo hide, with leaves (striations, on either side) one inch wide <*dala*> throughout, [is] made uniform all along. It is smeared with ghee and dried for a day.

36. This thong is immersed in milk for three days and kneaded; [it is] similarly [soaked] for three days in curd and [immersed] in rice-flour for a day.

37. It is next anointed with curd, dried, and machined for uniformity (in thickness and width). It is strung through each hole and tightly bound to the *mardala (=mṛdaṅga).*

38. It is allowed to dry [therein], taken out, and the (uneven) edges extending inside and outside at the perimeter of the *pārīs* are cut off, leaving them round like the [full] moon.

39. Then they are bound to the drumheads as before. The right [hand] membrane is plastered with *bohaṇa* (flour) mixed with [iron] rust (powder).

40. A spherical mass of a mixture of boiled rice, (wood) ash and wheat flour, shaped like a *pūri* is applied to the left membrane.

41-42ab. Fixing two rings at the ends (edges) of the two drumheads, and tying them to a cotton or silken ribbon <*bandhanam*> and placing (the *mṛdaṅga*) at the waist, the skilled *mṛdaṅga* player should play on it.

42cd-43ab. *Māyūrī, ardhamāyūri* and *kārmāravī*—these are the three conventions of tuning of the *mṛdaṅga,* called *śruti.*

43cd-44ab. *Gāndhāra* in the left membrane, *ṣaḍja* in the right membrane, *madhyama* in the vertical membrane—this is the *svara* alliance in *māyūrī.*

44cd-45ab. When there is *ṣaḍja* in the left membrane, *ṛṣabha* in the right membrane and *dhaivata* in the vertically above membrane, it abides in the *ardhamāyūrī.*

45cd-46ab. *Ṛṣabha* in the left (membrane) of the *mardala, ṣaḍja* in the right membrane and *pañcama* in the upward membrane—thus the *svaras* [should be tuned] in *kārmāravī.*

46cd. In this manner, the sound [of the *mṛdaṅga*] becomes deep like the sound of the thunderclap.

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निगदन्ति मृदङ्गं तं मर्दलं मुरजं तथा ।
पुष्करं मुनयश्चान्ये जनाः पक्षावजं जगुः ॥ ४७ ॥

७. हस्तपाटाः

उक्तपूर्वा ये पाटादिभेदास्त्वत्रापि मर्दले ।
भवन्ति किन्तु पाटानां तेषां विविधगुम्फनात् ॥ ४८ ॥
हस्तोद्भवाः पाटभेदा हस्तपाटाः प्रकीर्तिताः ।
ते चानन्त्यान्न शक्यन्ते प्रत्येकं वेदितुं जनैः ॥ ४९ ॥
प्रदर्शनार्थमेतेषु कति भेदान् वदाम्यहम् ।
समग्रहश्च विषमः समपाणिश्च कुञ्चितः ॥ ५० ॥
पाणिहस्तो भ्रमरकः पाण्यन्तरविघातकः ।
विषमपाणिः विभ्रमश्च सम्भ्रान्तोत्फुल्लकौ ततः ॥ ५१ ॥
कोणाहतः पार्श्वपाणिः खलको गुरुगुञ्चितः ।
अर्धार्धपाणिरर्धादिपाणिरुल्लोलबिन्दुकौ ॥ ५२ ॥
ऊर्ध्वपाणिः पृष्ठपाणिरन्तःपार्श्वादिघातकौ ।
कर्तरीसमकर्तर्यौ ततो विषमकर्तरी ॥ ५३ ॥
खण्डादिकर्तर्यर्धादिकर्तरी नागबन्धकः ।
स्वस्तिकश्चेति त्रिंशच्चोद्दिष्टास्ते त्वथ लक्षणम् ॥ ५४ ॥
समं करतलाभ्यां तु समघातात् समग्रहः ।

(तकिट किटतक)

इति समग्रहः (१)

हस्तवैषम्यसञ्जातो विषमः सम्मतः सताम् ॥ ५५ ॥

(खे दं धरि २ थों दिगि धरि खें ४ खरकट २)

इति विषमः (२)

अङ्गुष्ठाङ्गुलिसङ्घातैः हस्तयोर्युगपद्यदा ।
पीडयेच्च पुटद्वन्द्वं समपाणिस्तदा भवेत् ॥ ५६ ॥

(दां गिड गिड दां दां)

इति समपाणिः (३)

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47. The sages describe such *mṛdaṅga* as [synonymous with] *mardala, muraja* and similarly, *puṣkara;* other people describe it as *pakṣāvaja.*

7. HASTA-PĀṬAS

48abc. Whatever the *pāṭas* described before (in chapter I), they apply here also in *mṛdaṅga.*

48cd-49ab. However, by clustering variously, the *pāṭa* varieties produced with hands are known as *hasta-pāṭas.*

49cd. Since they are endless (in number), people cannot know each of them separately.

50. (So,) I shall describe [only] a few varieties for demonstration: *samagraha, viṣama, samapāṇi, kuñcita,*

51. *pāṇihasta, bhramara(ka), pāṇyantara-vighāta(ka), viṣamapāṇi, vibhrama, sambhrānta, utphulla,* then

52. *koṇāhata, pārśvapāṇi, khalaka, guruguñjita, ardhārdhapāṇi, ardhapāṇi, ullola, bindu,*

53. *ūrdhvapāṇi, pṛṣṭhapāṇi, antarghāta, pārśvaghāta, kartarī, samakartarī,* next *viṣamakartarī,*

54. *khaṇḍakartarī, ardhakartarī, nāgabandha* and *svastika*—these thirty *[hastapāṭas]* are listed; now their definitions (will be given).

(1) *Samagraha*

55ab. *Samagraha* consists of striking (both membranes) with both palms evenly at the same time.

(takiṭa kiṭataka)

(2) *Viṣama*

55cd. According to the learned *Viṣama* is produced by oddity of (strokes by) the hands.

(khedam dhari 2 *thom digi dhari khem* 4 *kharakaṭa* 2)

(3) *Samapāṇi*

56. When both membranes are struck at the same time and rubbed (pressed) with thumb and fingers joined together, it is *Samapāṇi.*

(dām giḍagiḍa dām dām)

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मुकुलस्याग्रघातेन कुञ्चितः कथितो बुधैः ।
(खुंखुंधरि २ धरिगिड २ खुंखुं दहें २ गिरगिडद २ दत्थोंगि थों गि २)
इति कुञ्चितः (४)

समपाणिः कपित्थस्याकृतित्वे पाणिहस्तकः ॥ ५७ ॥
(तरकिट दरगिड)
इति पाणिहस्तः(५)

भ्रमरो हस्तपाटः स्यात् समस्ताङ्गुलिताडनात् ।
(खेखेणं खुखुणं खुखुखुणं झेंद्र २ णह करें झें)
इति भ्रमरः (६)

यस्तु दक्षिणहस्तस्य तर्जन्यङ्गुष्ठघातकाः ॥ ५८ ॥
क्रमव्युत्क्रमघातास्तु वामहस्तेन रेफवत् ।
जायते मुनिना प्रोक्तः पाण्यन्तरविघातकः ॥ ५९ ॥
(दगिडदां खरिक्कदां खरिक्क खरिक्क दां दां खरि खरिदां गिडदां)
इति पाण्यन्तरविघातकः (७)

व्यत्ययाद् व्यावृतौ हस्तौ साङ्गुष्ठाङ्गुलिभिः क्रमात् ।
यस्मिन् विषमपाणिं तं ब्रूते पण्डरिविट्ठलः॥ ६० ॥
(दां दां गिडगिड दां दां)
इति विषमपाणिः (८)

चलनं मणिबन्धस्य पताकस्य च कम्पनम्।
पादकम्पो भवेद्यर्हि स पाटो विभ्रमो भवेत् ॥ ६१ ॥
(दहें दहें खुं खुं दहें खुंखुं दहें ततकि ततकि)
इति विभ्रमः (९)

सर्वाङ्गुल्यग्रघातश्च सर्वाङ्गुलिविवर्तनम् ।
यस्य निष्पद्यते सोऽत्र सम्भ्रान्तः कथितस्तदा ॥ ६२ ॥
(दरगिड दरगिड गिरगिडद दणकिट मटटकु)
इति सम्भ्रान्तः (१०)

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(4) *Kuñcita*

57ab. Striking with the tip of *mukula (hasta)* is mentioned by scholars as *Kuñcita.*
(*khumkhumdhari* 2 *dharigiḍa* 2 *khumkhumdahlem* 2 *girigiḍa da* 2 *datthoṅgi thoṅgi* 2)

(5) *Pāṇihasta*

57cd. *Samapāṇi* (executed with hand) shaped like *kapittha* is *Pāṇihasta.*
(tarikiṭa daragiḍa)

(6) *Bhramara*

58ab. *Bhramara hasta-pāṭa* is [formed by] striking with all fingers.
(*khekheṇamkhukhuṇamkhukhukhuṇamjhemdra* 2 *ṇaha karem jhem*)

(7) *Pāṇyantara-vighātaka*

58cd-59. When a stroke is executed with the forefinger and thumb of the right hand and burred with regular and irregular strokes of the left hand with *repha (kartarī),* then according to the Muni (Bharata) *Pāṇyantara-vighātaka* is produced.
(dagiḍadām dharikkadām kharikka kharikka dām dām khari kharidām giḍamdām)

(8) *Viṣamapāṇi*

60. Paṇḍari Viṭṭhala describes as *Viṣamapāṇi* that in which both hands with thumb and forefingers are joined together to execute reverse strokes (i.e. right hand on left membrane and *vice versa*) regularly changing over.
(dām dām giḍagiḍa dām dām)

(9) *Vibhrama*

61. *Vibhrama* is that *[hasta-pāṭa]* in which occur movement of the wrist, trembling of *patāka* [handpose] and trembling of the foot.
(dahrem dahrem khum khum dahrem khum khum dahrem tataki tataki)

(10) *Sambhrānta*

62. That *[hasta-pāṭa]* in which is perceived striking with the tips of all fingers and [then] the turning round of all fingers is described here as *Sambhrānta.*
(daragiḍa daragiḍa giragiḍada daṇakiṭa maṭaṭaku)

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उत्फुल्लो नखराघातादलपद्मस्य जायते ।
(कहें कहें)
इत्युत्फुल्लः (११)

कनिष्ठाङ्गुष्ठसंयोगाच्छेषाङ्गुलिविवर्तनात् ॥ ६३ ॥
कोणाहतो हस्तपाटः कथितो भरतादिभिः ।
(खुंखुंधरि खुंखुंधरि करगिड करगिड)
इति कोणाहतः(१२)

वादनान्नखराग्रेण पार्श्वपाणिरुदाहृतः ॥ ६४ ॥
(थरगिड दागिड दगिड दगिड)
इति पार्श्वपाणिः (१३)

यदा प्रसारिताङ्गुष्ठः शुकतुण्डेन हन्यते ।
विरलाङ्गुलिभिर्वाद्यं क्रमेण खलकस्तदा ॥ ६५ ॥
(दांगिड गिडदगिदा)
इति खलकः (१४)

अङ्गुष्ठानामिकाभ्यस्तवलनाद्दक्षिणे पुटे ।
उच्छ्वासाद् वामपाणेश्च जायते गुरुगुञ्जितः ॥ ६६ ॥
(थुकर ४ थों २ गिडिदा २ धिकिथोंटें)
इति गुरुगुञ्जितः (१५)

अर्धार्धपाणिरर्धाभ्यां करयोस्ताडनाद् भवेत् ।
(खुदां खुदां)
इत्यर्धार्धपाणिः (१६)

अर्धपाणिर्भवेदेकककराग्रकृततताडनात् ॥ ६७ ॥
(दगिड दगिड दरगिड दरगिड)
इत्यर्धपाणिः (१७)

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(11) *Utphulla*

63ab. *Utphulla* is born out of the striking with the fingernails of *alapadma* [handpose].

(kahrem kahrem)

(12) *Koṇāhata*

63cd-64ab. *Koṇāhata* is formed, according to Bharata and others [when there is a stroke] by joining together the little finger and thumb and turning away of the other fingers.

(khumkhum dhari khumkhumdhari karagiḍa karagiḍa)

(13) *Pārśvapāṇi*

64cd. *Pārśvapāṇi* is delineated as playing with the tips of fingernails.

(tharagiḍa dāgiḍa dagiḍa dagiḍa)

(14) *Khalaka*

65. When there is striking with the spread out thumb of *śukatuṇḍa* [handpose] and then playing with separated fingers in order, it is then *Khalaka.*

(dāmgiḍa giḍadagidā)

(15) *Guruguñjita*

66. *Guruguñjita* arises from repeated circular movement on the right membrane with thumb and ring finger and then springing away of the left hand.

(thukara 4 thom 2 giḍidā 2 dhikithomṭem)

(16) *Ardhārdhapāṇi*

67ab. *Ardhārdhapāṇi* is formed by striking with both half palms.

(khudām khudām)

(17) *Ardhapāṇi*

67cd. *Ardhapāṇi* is formed by a stroke executed with the tip of a single hand.

(dagiḍa dagiḍa daragiḍa daragiḍa)

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लोलोऽव्यवहिताङ्गुष्ठो दक्षिणो यस्य साधकः ।
वामश्चोच्छ्वसितो हस्त उल्लोलं तं प्रचक्षते ॥ ६८ ॥
(झेंथां झेंथां थां थां झें)
इत्युल्लोलः (१८)

अवष्टभ्य पुटं पृष्ठभागतस्तर्जनीहते ।
क्रमेण सर्वतो वाऽपि बिन्दुरुत्पद्यते तदा ॥ ६९ ॥
(देंदिगिदें दिगि गिरगिड २)
इति बिन्दुः (१९)

पताकमध्यतो घाताद् विरामादूर्ध्वपाणिकः ।
इत्यूर्ध्वपाणिः (२०)

पताकपृष्ठघाताच्च पृष्ठपाणिरुदाहृतः ॥ ७० ॥
इति पृष्ठपाणिः (२१)

अरालतर्जनीघातादन्तर्घात इति स्मृतः।
इत्यन्तर्घातः (२२)

अर्धचन्द्राङ्गुष्ठघातात् पार्श्वघात इतीरितः ॥ ७१ ॥
इति पार्श्वघातः (२३)

प्रचालनाद् वामहस्तालपल्लवस्य कर्तरी ।
(टिरि टिरि टिरि किटथों दिगिदां तिरि टिरि किटझेंझें तकि किट)
इति कर्तरी (२४)

कर्तरीभ्यां समं घातात् कराभ्यां समकर्तरी ॥ ७२ ॥
(झिंनकिट कनकिट किटझेंथों दिगिद तिरिटि तिरिटिकि)
इति समकर्तरी (२५)

क्रमेण ताडनाद् द्वाभ्यां भवेद् विषमकर्तरी ।
(टिरि टिरि थों दिगिद टिरि टिरि किद)
इति विषमकर्तरी (२६)

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(18) *Ullola*

68. When the practitioner swings his separated right thumb to and fro [with strokes] and the left hand (just touches and) springs away, it is called *Ullola.*

(rjhethām rjhethām thām thām rjhe)

(19) *Bindu*

69. When the membrane is arrested (damped) with the base of the palm (and then) struck with the forefinger (and this is repeated) successively at all points, *Bindu* is produced.

(demdigidem digi girigiḍa 2)

(20) *Ūrdhvapāṇi*

70ab. *Ūrdhvapāṇi* [is formed] by striking [the membrane] with the middle of *patāka* [hand] and resting (it there).

(21) *Pṛṣṭhapāṇi*

70cd. *Pṛṣṭhapāṇi* is said to be formed by striking with the back (upper side) of the *patāka* [hand].

(22) *Antarghāta*

71ab. Striking with the forefinger of *arāla* [handpose] is opined to be *Antarghāta.*

(23) *Pārśvaghāta*

71cd. Striking with the thumb of *ardhacandra* [handpose] is said to be *Pārśvaghāta.*

(24) *Kartarī*

72ab. *Kartarī* [is formed] by shaking (moving ?) left *alapallava* [handpose].

(ṭiri ṭiri ṭiri kiṭathom digidām tiri ṭiri kiṭajhemjhem taki kiṭa)

(25) *Samakartarī*

72cd. *Samakartarī* [is formed] by [executing] *Kartarī* evenly (=at the same time) with both hands.

(jhimnakiṭa kanakiṭa kiṭajhemthom digida tiriṭi tiriṭiki)

(26) *Viṣamakartarī*

73ab. *Viṣamakartarī* [is formed] by striking *(kartarī)* with both hands one after the other.

(ṭiri ṭiri thom digida ṭiriṭiri kida)

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घाताद् दक्षिणहस्तेन विरलाङ्गुलिना ततः ॥ ७३ ॥
अङ्गुष्ठघातैर्वामेन पीडनात् खण्डकर्तरी ।
(दां खुखुदां २ खुखुगथों टझें देंझें दों गिथों टे)
इति खण्डकर्तरी (२७)

तर्जनीमध्यमानामा विरलाः प्रहरन्ति चेत् ॥ ७४ ॥
अनामादि क्रमेणैव गोमुखस्यार्धकर्तरी ।
(दों खुं खुं ३ ग्रेह घेट ३ झेहें धिगिगिथों टें)
इत्यर्धकर्तरी (२८)

नागबन्धो विपर्यासात् पुटयोः करघाततः ॥ ७५ ॥
(टिन गिन गिन गिनन गिडे गिड गगि)
इति नागबन्धः (२९)

प्रत्येकं तु पुटद्वन्द्वे कराभ्यां स्वस्तिको भवेत् ।
(तकिट तकिटतकि)
इति स्वस्तिकः (३०)

कथिता बालबोधार्थं कियन्तो हस्तपाटकाः ॥ ७६ ॥
अन्येऽपि चतुरैरूह्या लोकवृत्तानुसारतः ।

८. आरम्भः

थकाराद्यन्तकूटादिपाटैः कोमलरञ्जकैः ॥ ७७ ॥
बद्धः केन च तालेन त्वादावारम्भको भवेत् ।

९. चालिभेदाः

सवर्णव्यासिकूटादिपाटैर्बहुविदारिकैः ॥ ७८ ॥
वर्णसंवादितस्थान्तैर्वैचित्र्यं वादनक्रमैः ।
भूरिभिश्चरणैर्बद्धा गतयश्चालिरुच्यते ॥ ७९ ॥
थोमन्ताद् भवनचालिः स्यात् कर्तर्याधिक्यतस्तथा ।
कर्तरी चालिका प्रोक्ता खलकाधिक्यतः पुनः ॥ ८० ॥

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(27) *Khaṇḍakartarī*

73cd-74ab. *Khaṇḍakartarī* [is executed] by striking with the spread out fingers of the right hand and then striking with the [left] thumb and rubbing with the left [hand].

(*dām khukhudām* 2 *khukhugathom ṭajhem demjhem dom githom ṭe*)

(28) *Ardhakartarī*

74cd-75ab. *Ardhakartarī* [is formed] when in the *gomukha* [handpose] the spread out forefinger, middle finger and the ring finger strike, commencing with the ring finger in order.

(*dom khum khum* 3 *grehagheṭa* 3 *jhehem dhigigithom ṭem*)

(29) *Nāgabandha*

75cd. *Nāgabandha* [is formed] by reversed hand strokes on both membranes.

(*ṭina gina gina ginana giḍe giḍa gagi*)

(30) *Svastika*

76ab. [If the same is executed] separately with both hands on both membranes it becomes *Svastika.*

(*takiṭa takiṭataki*)

76cd-77ab. (Only) a few *hasta-pāṭas* are described here for enlightenment of the young (beginners). The skilled [experts] should surmise the others according to their usage in the world.

8. ĀRAMBHA

77cd-78ab. *Ārambha* [is an instrumental composition which] is constructed in any (desired) *tāla* with soft, charming *kūṭa* etc. *pāṭas* which end in [the syllable] *thom* [and performed] at the beginning [of a recital].

9. VARIETIES OF CĀLI

78cd-79. [Rhythmic] movements including [the instrumental composition viz.] *varṇavyāpti* (*infra*) composed of *kūṭa* etc. *pāṭas,* having many pauses, syllabic harmony, ending with [the syllable] *thom,* having beauty and variegation in the mode of playing [the *pāṭas*] and constructed in numerous (stanza) feet are called *cāli.*

80abc. If it ends in *thom* it is *bhavanacāli:* similarly, with excessive *kartarī [hastapāṭa]* it is said to be *kartarīcālikā.*

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बोद्दुचालिरिति प्रोक्ता चोल्लोलैर्बिन्दुभिस्तथा ।
दिगिदिगितकतकैर्भेदैः स्यादनुचालिका ॥ ८१ ॥
केचित्तु चालिसङ्ख्याया नियमं नाचचक्षिरे ।

१०. वर्णव्याप्तिः

क्रमेण तधिथोनेभ्यो वर्णेभ्यश्च यथोचिते ॥ ८२ ॥
प्रयोजिते कूटमाने वर्णव्याप्तिस्तदा भवेत् ।
धरयोर्धिरयोरग्रे धुरयोर्धुमयोस्तथा ॥ ८३ ॥
धुनयोः कूटमाने च वर्णव्याप्तिं परे जगुः ।
तकिटानां गिडदानां मेलनं कूट उच्यते ॥ ८४ ॥
एतद्यथोचितं मानं कूटमानमिति स्मृतम् ।
तथयोर्द्धथयोः साम्यमाहुरत्र विपश्चितः ॥ ८५ ॥

११. व्याप्तिः

यत्र कूटादिभिः पाटैर्वर्णव्याप्त्या च योजिताः ।
पञ्च वा सप्त वा खण्डा उन्नतोन्नतराः क्रमात् ॥ ८६ ॥
तत्राद्यः सूक्ष्मविरतिभूरिबद्धैकरूपवान् ।
एष स्याच्छेषखण्डादौ तालोऽत्र स्वेप्सितो मतः ॥ ८७ ॥
तदाऽसौ व्याप्तिरित्युक्ता मुक्तिः स्यात्तु थकारतः ।
कूटमानं परे प्रान्ते प्राहुर्लक्ष्यविशारदाः ॥ ८८ ॥

१२. नेमः

वर्णव्याप्त्या च खण्डादिपाटैर्बद्धास्त्रिखण्डकाः ।
चत्वारो वा थकारान्ता उच्चोच्चतराः पराः ॥ ८९ ॥
तत्राद्यस्त्रिविरामात्मखण्डः स्यादतिसुन्दरः ।
भूयो भूयस्त्वेकरूपपाटमिश्रपरम्परः ॥ ९० ॥
तदाद्यौ द्वौ विरामौ तु तुल्यौ दीर्घस्तृतीयकः ।
एनं तु प्रतिखण्डादौ सकृद् वा द्विः समभ्यसेत् ॥ ९१ ॥
एवं यदाऽसौ नेमः स्यात् तालोऽत्र स्वेप्सितो भवेत् ।

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80d-81. Again, with excessive *khalaka [hasta-pāṭa]* it is said to be *bodducāli.* Likewise, with *ullolas* and *bindus* and with varieties of *digidigi* as well as *takataka* it is *anucālikā.*

82ab. Some [authorities] do not prescribe any rule regarding the number of *cālis.*

10. VARṆAVYĀPTI

82cd-83ab. *Varṇavyāpti* is formed when a *kūṭamāna* is performed using the syllables *tad, dhi, tho* and *na* suitably in order.

83cd-84ab. Others describe *Varṇavyāpti* as [composed] of *kūṭamānas* containing *dha-ra* and *dhi-ra* at the beginning, similarly *dhu-ra* and *dhuma* and *dhu-na.*

84cd-85ab. Combining [the syllables] *ta-ki-ṭa* and *gi-ḍa-da* is said to be *kūṭa.* A suitable length <*māna*> of this is opined to be *kūṭamāna.*

85cd. Here the cognoscente asseverates equivalence between *ta-tha* and *dha-tha.*

11. VYĀPTI

86. If in *Varṇavyāpti* five or seven sections are [composed] each higher than its predecessor in *kūṭa* etc. *pāṭas,*

87. [wherein] among them the first [section] is composed of copious, subtle pauses and is uniform, while the remaining sections are also likewise, the *tāla* is of one's own choice,

88. then it is said to be *Vyāpti.* Its conclusion is on the syllable *tha.* Other experts in the practice of music declare [that it has] *kūṭamāna* at the end.

12. NEMA

89. If in *varṇavyāpti* three or four sections are composed in *khaṇḍa* etc. *pāṭas,* [each] ending in [the syllable] *'tha'*, [each section] higher than its predecessor;

90. and (if) among them the first section possesses three pauses and is most beautiful, and (if it) has a copious progression of a mixture of uniform *pāṭas;*

91. of these, (if) the first two are equal [in length] but the third is long; which should be repeated once or twice at the beginning of each section;

92ab. wherein it is thus, it is *Nema;* here the *tāla* is of one's own choice.

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१३. नेमचालिः

यत्र नेमाद्यखण्डोक्तलक्ष्मयोजनसम्मितः ॥ ९२ ॥
नेमाख्योऽन्तोऽच्चुकस्थोऽन्तचतुर्विरतिसुन्दरः ।
मत्तमातङ्गगतिवद् वाद्यभेदविनिर्मितः ॥ ९३ ॥
ततस्तथा बैसिगाख्यः सद्वाद्यो भिन्नवाद्यकः ।
ततश्चालिस्थोऽन्तिका स्याच्चतुर्विश्रामिकी ततः ॥ ९४ ॥
पूर्वोक्ता त्वनुचालिश्च वर्णव्याप्तिस्ततः परम् ।
कूटमानं क्रमाच्चेति तदा स्यान्नेमचालिका ॥ ९५ ॥
एक एव तु तालोऽत्र कवेरीप्सितको भवेत् ।

१४. व्याप्तिबन्धः

आद्यस्तत्तकिड्दगाद्यैस्ततस्थोंगिड्दगादिभिः ॥ ९६ ॥
धुंगिड्दगादिभिः पश्चाद् धोंगिड्दगादिभिस्ततः ।
धंधलांगादिभिः पश्चात् थोंतक्कतकादिभिः ॥ ९७ ॥
एतत् क्रमेण षट् खण्डाः कूटमानं च सप्तमम् ।
यत्र स्याद् व्याप्तिबन्धं तन्निगदन्ति मनीषिणः ॥ ९८ ॥
अत्रापि कश्चित्तालः स्यादेक एव मनोहरः ।

१५. मोहरः

दं दं दां भूयसो धिंधिंथोंथोमित्यादि भूरिभिः ॥ ९९ ॥
कूटपाटादिभिर्बद्धाः सप्त वा पञ्च खण्डकाः ।
थोमन्तकाश्च थोमंशाः पूर्वपूर्वात् परोन्नताः ॥ १०० ॥
वर्णव्याप्त्यात्मको दीर्घस्त्वन्त्यखण्डो मनोहरः ।
यदा, तदा मोहरः स्यात्तालोऽत्र कविनेप्सितः ॥ १०१ ॥
पाटवर्णसुवैचित्र्यतालयत्यादिशोभितः ।
मोहाद् रञ्जयति श्रोतृचित्तं तन्मोहरः स्मृतः ॥ १०२ ॥

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13. NEMACĀLI

92cd-94ab. Wherein there is the first section of *Nema* having the characteristics described [above], there is a *Nema Atombuka* (? *Accuka)* ending in *'thom'*, very beautiful with four pauses, possessed of the gait of an elephant in rut, composed of a different instrument(al composition),

94cd-96ab. then [there is] *cāli* ending in *'tho'* with four pauses; [this is followed by *Anucālikā* described before; after this, *Varṇavyāpti.* Then in order, *kūṭamāna*; if so, it is *Nemacāli.* Here, there is only one *tāla*, of the composer's <*kavinā*> desire.

14. VYĀPTIBANDHA

96cd. The first is *tattakiḍḍaga* etc; then, *thomgiḍḍaga* etc.

97. Next, *dhumgiḍḍaga* etc.; afterwards, *thomgiḍḍaga* etc.; then *dhamdhalāṅga* etc; after this, *thom taklakataka* etc.

98. In this order there are six sections; the seventh is *kūṭamāna*; wherein it is so, it is declared by the wise ones to be *Vyāptibandha.*

99ab. Here also, there is only one *tāla* which is charming.

15. MOHARA

99cd-100cd. Composed of seven or five sections containing the *kūṭapāṭas dam dam dām* copiously and *dhim dhim thom thom* abundantly which end in [the syllable] *thom* and contain *thom inter alia,* each section higher than its predecessor;

101. the concluding section is charming and long; it consists of *Varṇavyāpti*; when it is so, it is *Mohara*; here the *tāla* is of the composer's <*kavi*> choice.

102. [*Mohara* is] splendid with distinctive (beautiful) *pāṭa varṇa, tāla* and *yati.* Since it is infatuatingly <*mohād*> colourful and appealing <*rañjayati*> to the listener's mind it is [named] *Mohara.*

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१६. मलाहरः

ब्रह्मविष्णुमहेशात्मखण्डाः स्युस्थोऽन्तकास्त्रयः ।
उत्तरोत्तरदीर्घाश्च तालादिर्मोहरोक्तवत् ॥ १०३ ॥
किन्त्वत्र प्रतिखण्डादौ यतिः स्याद् भिन्नतालकः ।
एष मलाहरः प्रोक्तो द्विविधः स प्रकीर्तितः ॥ १०४ ॥
शान्तवीरादिभेदाभ्यां, शान्तः कोमलपाटजः ।
स भवेद् देवतागारे तूत्सवे वादजे नरि ॥ १०५ ॥
विषमैरुद्धतैः पाटैर्बद्धो वीरादिको मतः ।
स वीरभद्ररूपादौ भवेद् युद्धपरिक्रमे ॥ १०६ ॥
धितामिति द्विरावृत्य तथों च तकिटः सकृत् ।
तिमिद्विस्तिमितिद्विश्च तिमितिमिदांथों सकृत् ॥ १०७ ॥
एवमादिप्रकारेण दांथोमन्तैकखण्डकः ।
यतिरित्युच्यते सद्भिरन्यतालान्मलाहरे ॥ १०८ ॥
मलमाहरति श्रोतृवादकानां महात्मनाम् ।
तस्मान्मलहराः ख्यातो ब्रह्मविष्णुशिवात्मकः ॥ १०९ ॥

१७. अर्द्दिः

त्रिश्चतुःपञ्च वा सम्यग्विरामैः श्रोत्रसुन्दरैः ।
भूरिवारैकरूपाद्यैः कश्चित्तालेन निर्मितः ॥ ११० ॥
एवं प्रबद्धः खण्डोऽर्द्दिः स्यान्मुक्तौ थोंकृतिर्भवेत् ।

१८. मुक्तकः

कियत् पाटैस्थकारान्तस्त्वेकताल्या प्रयोजितः ॥ १११ ॥
सूक्ष्मखण्डो मृदङ्गस्य मोक्षणो मुक्तकः स्मृतः ।

१९. मार्दङ्गिकस्थानकानि

चतुरश्रं च वैशाखमालीढं मण्डलं तथा ॥ ११२ ॥
प्रत्यालीढं तु पञ्चैव स्थानकानि मृदङ्गिनाम् ।

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16. MALĀHARA

103. There are three sections of (i.e dedicated to) Brahmā, Viṣṇu and Maheśvara [respectively] each ending in *thom*, [each] progressively longer than the precedent, while *tāla* etc. is as in *Mohara*.

104abc. But at the beginning of each section is a *yati* in a different *tāla*; this is said to be *malāhara*;

104d-105. It is said to be of two kinds, prefixed with *śānta* and *vīra*. *Śānta (malāhara)* is produced by soft *pāṭas;* it is [performed] in temple, festival or heroic contests.

106. The *vīra (malāhara)* is opined to be composed of odd and vigorous *pāṭas*. It occurs in martial movements of Vīrabhadra etc. forms (of gods).

107. Repeating *'dhitām'* twice, *'tathom'* and *'takiṭa'* once [each], *'timi'* twice, *'timiti'* twice, *'timitimi dām thom'* once,

108. -in this and other ways [occurs] a section ending in *'dām thom'*; it is called *Yati* by the learned in *Malāhara* and is set to a different *tāla*.

109. It obviates the sins of great (! esteemed) listeners and player. Hence it is named *malāhara,* [which is] of the nature of Brahma, Viṣṇu and Śiva.

17. ARDDI

110-111ab. Three, four or five well devised pauses, beautiful to the ear, uniform, repeated copiously, set to any (desired) *tāla*—a section so composed is *Arddi*; the syllable *'thom'* occurs at its end.

18. MUKTAKA

111cd-112ab. A small section, composed of only a few *pāṭas* which end in the syllable *'tha'* and performed in *ekatālī [tāla]* as a finale of (a) *mṛdaṅga* (recital) is called *muktaka*.

19. STANCES OF MṚDAṄGA PLAYER

112cd-113ab. *Caturaśra, vaiśākha, ālīḍha, maṇḍala,* and *pratyālīḍha*—these five are the stances of *mṛdaṅgi*.

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२०. मृदङ्गिवादनक्रमः

आरम्भः स्तुतिशब्दश्च प्रहेली चालयस्ततः ॥ ११३ ॥
व्याप्तिर्नेमो नेमचालिर्व्याप्तिबन्धोऽथ मोहरः ।
मलाहरोऽर्द्धिभेदाश्च शेषभेदा यथोचिताः ॥ ११४ ॥
अन्ते स्यान्मुक्तकश्चेति मृदङ्गिवादनक्रमः ।
मृदङ्गवादनमिव वाद्यान्यन्यानि तद्विदः।
तत्तत्प्रधानपूर्वाणि वादयन्तु यथोचितम् ॥ ११५ ।

२१. प्रकरणसमाप्तिः

लक्ष्यलक्षणदुष्टात्मव्याघ्रैर्योऽत्यन्तदुर्गमः ।
पुष्कराध्वा विट्ठलेन निर्भयं गन्तुमुत्कृतः ॥ ११६ ॥

इति कर्नाटजातीयपण्डरीकविट्ठलविरचिते
नर्तननिर्णये मृदङ्गिप्रकरणं द्वितीयम्

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20. CONCERT REPERTOIRE AND ORDER

113cd. *Ārambha, Stutiśabda, Praheli, Cālis,*

114. *Vyāpti, Nema, Nemacāli, Vyāptibandha, Mohara, Malāhara,* varieties of *Arddi,* other suitable varieties,

115. *Muktaka* at the end—this is the order [of items] in the performance of *mṛdaṅgi.* The specialist of other (percussive) instruments should play on them as on *mṛdaṅga,* [employing] the respective chief and appropriate [syllables].

21. CONCLUSION

116. The path of percussives <*puṣkara*> made most inaccessible by wicked (human) tigers who have polluted both practice and theory [of music] may now be traversed without fear because they are destroyed by [Paṇḍarīka] Viṭṭhala.

END OF SECOND CHAPTER ENTITLED MṚDAṄGI IN NARTANANIRṆAYA COMPOSED BY PAṆḌARĪKA VIṬṬHALA OF KARṆĀṬA-JĀTI.

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PĀṬHA-VIMARŚA

(Text-Critical Comments)

I. TĀLADHARTṚ-PRAKARAṆAM

Primary collative sources available for this chapter are B, C, M, and K. They cover the text as follows: B: 22b-218a ; C: 1-260 (complete); M: 1-260 (complete); K: 1-11. Secondary collative sources used are AV, SR and RK. Of these, AV yields only one verse, viz. *maṅgalācaraṇa śloka.*

1. Found only in AV which compiles at the beginning of its first chapter *maṅgalācaraṇa ślokas* from its textual sources. This verse is included under the title '*maṅgalācaraṇam*' (p. 1) and subtitle '*Nṛtyanirṇaye*' (p. 3) as *śloka* 11. (AV and AS refer to NN consistently as '*Nṛtyanirṇaya*'). This *śloka* is admitted into the text of the NN because every other *maṅgalācarṇa śloka* compiled by AV from *Saṅgītaratnākara,* Kallinātha, *Rāgavibodha, Rāgatattvavibodha, Saṅgītopaniṣat(sāroddhāra), (Sad-) Rāgacandrodaya, Rāgamañjarī, Saṅgītadarpaṇa, (Saṅgīta-)Pārijāta* (and presumably from *Kalpadruma, Rāgakautuka* and *Saṅgītaśṛṅgārahāra* also to which the editor has no access) is found to be correct.

However, this verse raises two questions: (a) The author's *kuladaiva* (family deity) is Viṭṭhala of Paṇḍharapura (*vide* Introduction I, i-v. pp.4-11). Why then, does he pray to Lakṣmīpati, Lord of Māyā, here? Could this be his *iṣṭadevatā* (personal deity)? (b) His *maṅgalācaraṇa ślokas* (in *Rāgacandrodaya* and *Rāga-mañjarī*) are in *śleṣa* (double entendre); the second verse of NN is found composed in such *śleṣa.* Why does the author compose two invocatory verses for NN deviating from his practice in his earlier works? (Only the first verse in *Rāgamañjarī* contains a pun on '*bhānu*'.)

तां किं नर्तयतीव in AV is emended conjecturally to 'तां को नर्तयतीह' for greater clarity.

3d. C reads पश्चात् साष्टकनाटकादिकम् । Even though there is a consensus in all collative sources on the inclusion of a chapter on *nāṭaka* etc., the latter is not so far discovered. In fact, the cover page of C (probably in second manu) indicates that the work is complete, even though it ends, with an appropriate final colophon, with chapter 4 on *nartaka.* The MS. no. 65 of NN in the Anup Sanskrit Library, Bikaner is said to contain five chapters on *tāladhartṛ, mṛdaṅgin, gāyaka, nartaka* and *nāṭaka* (*Catalogue of the Anup Sanskrit Library,* ed. Dr. C. Kunhan Raja and K. Madhava Krishan Sharma, p. 3414). However, the Bikaner MSS. of NN were not accessible to the editor.

4a. C reads इति पञ्च, क्रमात्तत्र तावत् ...

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5a. Collative majority accepts नृत्य; however, C reads नृत्त. This accords with the definition of *saṅgīta* as the trilogy of *gīta, vādya* and *nṛtta* accepted in textual tradition (e.g. SR, 1.1.21). *Nṛtta* is dance in its pure autonomy but *nṛtya* is emotive representation of word themes and thus comprehends *gīta*. Thus this word is admitted into the text by intrinsic, rather than documental probability.

13d. M reads पाटसंज्ञका: but पाटकर्तृका: (B, C) is preferred because these consonants **per se** do not constitute *pāṭas*, but in their various vowel combinations generate, in various groupings the *pāṭas*.

19ab-22cd. SD-T, a collative source of SD (eclectic readings from MSS. Nos. 10718 and 10720 [Bühler's Catalogue Nos. 11499 and 11500 respectively] offers the following variant text (p. 101):

कांस्यताले ---------- ।
धुं भौ धां धां धलां भेर्यां डमं डमरुके तत: ॥
रुञ्झौ रुं धुं च ढक्कायां डक्कुल्यां तुं च कंबुरे ।
धुंकारमथ तुंबक्यां धडि निस्साणके धडाम् ॥
सल्लकेऽपि त्रिवल्यां धौं घनताले तकस्तत: ।
करटायां तु डेमेवं प्रधानाक्षरयोजना ॥
शेषा: साधारणा: पाटा: सर्ववाद्ये यथोचिता: ।

For table of correspondences of this source with NN vide Text Critical Notes on ch. 2, introdn.

19d. The collative consensus is कंबरे but कंबुले is preferred because (i) no musical instrument called *kambura* is known and (ii) a membranophone called *kambula/kambala* is known in South India from early times and the probability of the author being aware of it is high. See commentary on this verse.

22a. Despite the minor solecism, it is facile to decompose the text as अन्येऽपि वाद्यविधय: अपि ऊह्यम्

22b. B commences abruptly with— ह्यन्तामध्वनामुना

22b. C reads— तामधुनामुना

24d. C: Lacuna from **24d** (परं च) to **37b.**

26b. प्रति (B) is preferred to पूति (C, M) because the former means-among other things-'every'; the latter means foul smelling, pure and a kind of perfume.

26b. Gloss, समनामा for समाह्वय: in B

27c. With अन्त्याक्षरसम, repetition is restricted to the final syllable of the previous

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pāṭa; with अन्त्याक्षरचय (B) repetition is extended to the final syllables.

28c. C and M read— नामास्य

30c. पाटाक्षरैकैकवृद्धिः (C, M) means that the *pāṭa* syllables increase one by one; पाटाक्षरैकादिवृद्धिः (B) means that they increase by one etc. i.e. 1, 2, 3, 4, ... 16.

31a. दानाच्च (C, M) means 'by giving away'; हीनाच्च (B) means 'by losing'.

31c. C, M read पाटमध्यस्य वर्णः, 'syllable in the middle of a *pāṭa*'.

39c. B reads शुद्धभूरिवाद्यैश्च. 'पाटैश्च' is preferred because of the proximity of शुद्ध and contiguity of बद्धः. The lectionne variae would have to be justified only with a tortuous exegesis: 'it is composed of *śuddha (pāṭas)* and copious *vādya (prabandhas)* i.e. instrumental compositions'.

40c. '*ādi*' includes *khaṇḍa-pāṭas* also; B reads शुद्धकूटनिबद्धो which restricts this (*antara*) to *śuddha* and *kūṭa-pāṭas* only.

40d. B offers the scholium धीक् अन्ते यस्य यस्मिन् न्यासः.

42c. Compare with SR, 6.1037a: छन्दसा भूरि हृद्येन.

43c. Compare with SR, 6.1038a: यथा तथा क्वचित्तालैः.

44b. Compare with SR, 6.1038d: बन्धुमर्हति.

44c. SR, 1039a has इमं for एनं.

45a. C, M read शक्ति for रक्ति.

46d. Lacuna for झें in C; elsewhere C reads डेंव uniformly for झें.

47a. B inserts introductory declaration तत्र कल्पसञ्चमाह.

47d. B reads गिडदगान्; M: haplographic loss.

48b. C, M read स्युरद्दरो सूरिसम्मतः.

52d. 'यु' in supralineal addition in B.

55a. C, M read धृत्वा एल० !

56ab. B adds वामस्य and दक्षिणं as gloss for शक्ति and शिव.

56cd-57ab. Lacuna in C.

60c. B offers नटैरिति as gloss for अभ्यस्यते and कर्मपदं for उपशम.

60cd. Compare with SR, 6.964 ab: त्रिःखण्डोऽभ्यस्यते कूटैर्बद्धो वर्णसरेण वा ।

61d. B offers वारं वारं as gloss for मुहुः, or वारं वारं ततः परम् as a variant reading for भवेन्मुहुस्ततः परम्.

64b. B reads गजरादयः, '*gajara* and others'. This is a weak reading for it means *gajara* and other *prabandhas* are based on differentiation in *vādya* (i.e. *vādya prabandha* composition) while the intended meaning is that the varieties of *gajara*

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are differentiated by variation in techniques of instrumental composition. In this sense, the reading त्रिविधा गजराह्वया: is to be preferred, for it refers to the *(śuddha) gajara, ālāpacāli gajara* and *pāṭamālā gajara* varieties.

64d. B glosses नाना for भूरि.

66c. C, M read पाटाद्यं 'containing (copious) *pāṭa* etc'.

68a. M reads भिन्नं भिन्नं.

69a. एष(B) is preferred to एक (C, M) because it refers to the *'śekhara'* segment **(68cd)**, while 'एक' makes it improbably composed of a single *pāṭa* phrase.

70d. C reads शेषस्वरं.

75b. B reads संवादितो.

78a. The M reading पण्डरीकादय: is rejected because it is unlikely that an author would say 'I etc.' The whole passage relating to *pāṭacāli* is reproduced in RK with minor variations, including 'पुण्डरीकादय: प्राहु: शब्दचालिं परेऽपि च (RK, 4.80 cd).

80a. पूतिखण्डान्ते (M) is rejected in favour of प्रतिखण्डान्ते (B, C); see note on **26b** above.

81a. C, M read weakly ततो.

81cd-82ab added in top margin in B to correct error of omission.

83c. B decomposes the *sandhi* in इममेवोचिरे in a supralineal gloss –मेव ऊ–

83d. कडेकट्विति (C) (= कडेकट्टु + इति) is preferred to कडेकद्दिति (B) and कडेक–द्धिति (M).

84b. Lacuna for झंपक.

89a. नृत्ये is preferred to नृत्य to justify the use of वा.

90a. M reads पिलिमुरु.

90c. M reads पिलुमुरु.

91b. hypermetry for one syllable; could be यमलखण्डक: for यमखण्डभाक्.

97ab. Lacuna in C from **97a** to **100d.**

97a-100d. B. Marginal addition in top, right and bottom margin to correct error of omission.

98a. द्रुतस्यैकं (B) is preferred to प्लुतस्यैकं on both intrinsic and documental probability.

99a. C, M read weakly लपादावृत्तिभेदा.

99c. स्वस्वरूपं (B) is preferred to स्वस्वरूपां in view of the contiguously placed 'वा'.

100a. C, M read मुक्तो !

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100d. C, M offer वैट्ठल: क्काड ईदृश: as variant reading, meaning 'thus is the *kvāḍa* (uniquely) described by Viṭṭhala'.

106b. C, M read स्थितै:.

112c. *et seq.* C has always शंपा for शम्या (a term uniformly employed elsewhere in Saṅgīta literature e.g. SR, 5.6 a, 9d ff.

114a. Second शता added in margin in B.

115d. B glosses लक्ष्म with शास्त्र.

116c. Lacuna for सशब्दा in M.

117a. C, M read न्यूनताधिको.

119cd-120ab. Lacuna in M.

131 b. *et seq.* The mislection डंपा in C is derived through graphic deterioration.

140c. दों lost by Ms. damage in B.

141b. C reads दो; then the *tāla* is ०॥०।०॥.

141d. The hiatus is obviated in C.M. thus: -श्चाड्डुताले दौ लघुद्वयम्

142b. C reads बभाषिरे.

142c. C reads द्वौ लश्च, a mislection. Compare with SD, p. 152:

द्रुतत्रयं लघुश्चैको द्रुतद्वयं च लघुद्वयम् ।
सन्निताले क्रमाज्ज्ञेयं सर्वनृत्येषु सम्मते ॥ ०००।००॥

which agrees with the definition in NN.

143a. M reads द्विलौ ! C reads दीलो, in which case the *tāla* is ॥०००।०००।०॥.

144a. B adds a grammatical note: चतुर्णां दानां समाहार: चतुर्दी.

144c. C reads दौ which yields ००॥०॥०००।०॥.

145d. C reads द्रुतो giving ००॥०।००।०।.

146b. C, M ignore *sandhi*: लघव: चर्चरी.

147b. B reads दनौ which yields ०००॥०॥॥, as confirmed by B in notation.

149d. B reads लघुस्तथा, giving ०००॥०।००००।००। and confirms in notation.

152c. B offers a scholium on त्रिद्रुती:-त्रयाणां दानां समाहार: त्रिदी.

154d. C reads दलौ and confirms in notation ०००॥०।००।०॥.

161a. M reads लौ ००००।॥०।०।००॥००।.

162ab. B does not confirm description with notation.

165d. M reads लश्च for लघु:.

168c, M reads चतुर्दी लो चतुर्दी लो etc. yielding ००००।००००।०।०॥.

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168d. C reads दलद for दलदा.

169b. C reads दलौ ; then the *tāla* is ०||||०||०००।.

179d. B reads भवेत् for लघुः, omitting the final *laghu* and confirms in notation: ००||००।०।००००.

189d. B offers a gloss, तगणप्लुतौ for तपौ.

191. C describes *tālas: siṁhalīlā, haṁsalīlā, ḍheṅkī* and *śarabhalīlā* (nos. 75 to 78) after *kaṅkāla tāla* (no. 79).

194c. B mislection ला for लौ

194d. M gives भगणो, giving ऽ||||; but probably derives भ for म by graphic deterioration.

203a. C, M have mislection दलायन्तं by graphic deterioration; but is emended to *svīkāre,* which is contexually more appropriate.

205bc. B offers gloss तुर्याभावे तृतीयाङ्को ग्राह्यः। षष्ठाभावे सति पञ्चमाङ्को ग्राह्यः। Compare with Siṁhabhūpāla on SR, 5.311, p. 165: तुर्याभावे तृतीयेन सह; षष्ठाभावे पञ्चमाङ्केन सहान्त्यमङ्कं युञ्जीतेति संबन्धः।

205c. M reads— मकाभ्यां.

206b. निधीयते (B, M) is perferred to विधीयते (C) as nearer the intended meaning.

208cd. Lacuna n C, M.

209cd. Lacuna in B.

212d. त्वपतितो, SR, 5.326 is preferred by intrinsic probability to त्वपतिता (B, C, M).

216cd. Lacuna in M. The mislection ईदृग् रूपोऽत्र कथितो भेदे यत्र इतीरितः is rejected in favour of this reading, supported by SR, 5.330cd.

218a-233b. Lacuna in M.

218a-260f. This constitutio textus is derived from C, which is continuous and coherent. It athetises the alternative approach to *uddiṣṭa* in SR, 5.332cd-334ab, and neatly rounds off the one it adopts with

तानेवाङ्कान् समादाय त्वन्त्याङ्के पातयेत्ततः।
अङ्काः स्युरवशिष्टा ये तेभ्य उद्दिष्टसाधनम् ॥ २१८ ॥

However, B continues to borrow 18 more verses from SR, 5.332-348 as follows with minor variants (SR readings are shown in brackets) and abruptly ends at -कोधः पङ्क्तिकेषु तु (SR, 5.348b), thus losing the rest of the chapter. This is a clear instance of textual inflation from SR; for it proceeds to and includes *drutameru* while the author unambiguously states in **232cd-233ab** that he would not describe the *druta-, laghu-, guru-* and *pluta merus* as they are useless.

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Textual inflation in B from SR, 5.332a-5.348b

तानेवाङ्कॉल्लभन्ते ते भेदमुद्दिष्टमाश्रिताः ।
यद्वा षट्प्लुतहेत्वङ्कमध्येऽन्त्यात्प्राचि सप्तमे ॥ ३३२ ॥
तदभावे तु षष्ठाङ्के पातितेऽन्त्याङ्कमध्यतः ।
यः शेषः स प्लुताल्लभ्यो लब्धहीनो(-ना)न्त्यशेषतः ॥ ३३३ ॥
ज्ञान(नं)पूरणसंख्याया उद्दिष्टोत्तरमिष्यते ।
इत्युद्दिष्टम्
आदौ रूपमथैकैकमङ्कसंख्याङ्कसन्त(-त)तेः ॥ ३३४ ॥
क्रमादधोऽधो विन्यसेदन्त्यादीं(-र्दीं!)श्चतुरस्तथा ।
स्वपङ्क्तिस्थाँल्लिखेदङ्कानग्रसंख्याङ्कसंयु(-वद्यु)तान् ॥ ३३५ ॥
किन्तु प्रतिनिधिर्नात्र विद्यते तुर्यषष्ठयोः ।
इष्टतालद्रुतमितेष्वङ्केषु लिखितेष्विति ॥ ३३६ ॥
क्रमादन्त्योपान्त्यतुर्यषष्ठैर्यत्र द्रुतादयः ।
मीयन्ते सर्वभेदस्थाः पातालः सोऽभिधीयते ॥ ३३७ ॥

१ २ ४ २० २२ ४४ ९३

Compare NN, 1. **228b-229d** with the above passage, SR, 5.335b, 335cd, 337cd.
B gives the following numbers, presumably for *sarvapātāla*, at the top of the folio:
1 2 3 6 10 20 22 60 106 191 340 610 1089 1950 3485 663 1140
1 2 5 10 11 44 91 180 358 698 1367 2514 4945 10426 919051
At the end of **337d** above, B adds the following verse (NN, 1.230):

अन्त्योपान्त्यतुर्यषष्ठमन्त्यादूर्ध्वस्थितं तथा ।
पञ्चाङ्कयोगादन्त्याङ्को भवेत् पातालसंज्ञकः ॥

Then B resumes borrowal from SR.

पङ्क्तिं कृत्वेष्टतालस्थद्रुतसंमितकोष्ठिकाम् ॥ ३३८ ॥
तिरश्चीं तत्परामूनां कोष्ठेनाथ ततः पराः ।
द्विद्विकाष्ठोनिताः स्वस्वपूर्वा(-र्व)तोऽथवाङ्कयोजना ॥ ३३९ ॥
द्वौ द्वौ तासामाद्यकोष्ठौ स्यातामेकाङ्कसंयुतौ ।
अधस्तन्यास्तृतीयादौ विषमे कोष्ठके लिखेत् ॥ ३४० ॥
अन्त्याद्यङ्कचतुष्कस्य योगं संख्याङ्कसङ्गवत्।
समे त्वन्त्यं विनैतेषां योगं न्यस्याथ पङ्क्ति(-ङ्क्ति!)षु ॥ ३४१ ॥
परासु शेषकोष्ठेषु चतुर्योगोऽयमिष्यते ।
नास्ति प्रतिनिधिस्त्वासामङ्कयोस्तुर्यषष्ठयोः ॥ ३४२ ॥
तासु स्वभावतो यास्तु निष्पन्ना ऊर्ध्वपङ्क्तयः ।

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तन्मध्ये तु समे(-मा) कोष्ठेऽन्त्यस्थानेऽन्त्यादधस्तनः ॥ ३४३ ॥
अङ्कः कार्योऽथ तैरङ्कैर्भेदसंख्याभिधीयते ।
विषमायामूर्ध्वपङ्क्तौ स्थितैरङ्कैरधः क्रमात् ॥ ३४४ ॥
एकद्रुताद्या विषमात् (-म)त्र्यादि संख्या द्रुताभिधाः (!दाः) ।
सर्वद्रुतान्ता मीयन्ते समपङ्क्तिस्थितैः पुनः ॥ ३४५ ॥
द्रुतहीनादयो द्व्यादिसमसंख्या द्रुताभिधाः (!दाः) ।
सर्वद्रुतान्ता मी(ज्ञा)यन्ते द्रुतमेरुरयं मतः ॥ ३४६ ॥
ऊर्ध्वपङ्क्तिस्थसर्वाङ्कयोगात् संख्यापि गम्यते ।
इति द्रुतमेरुः ।

This is followed by a *drutameru* table in SR but omitted in B which continues to borrow from SR on *laghumeru*:

लघुमेरौ कोष्ठपङ्क्तीः प्राग्वन्न्यस्येत्तदादिभिः ॥ ३४७ ॥
एकैककोष्ठ एकाङ्कयुक्तोऽधःपङ्क्तिकेषु (तु)

Further folia of this chapter are missing in B.

229c. मीयन्ते (B, SR, 5.337c) is preferred to ज्ञायन्ते (C) as nearer the intended meaning.

229a-230d. Compare with SR, 5.334-337 (quoted above) which is clear.

237d. Hypermetry for one syllable, could be हृदयाग्रतःor हृदयागतः

The scribe of K concludes the copy of the first chapter with the following coda (f. 127)

श्रीश्वेश्वरसुभम अहष्टा दाहषान् मनविभ्रमत्वात् सदार्थहीनं लिखितं मयात्र तत्सर्वमार्यैः परिशोधनीयं कोपं न कुर्यात् खलु लेखस्य ।

श्रीगुरुगोविन्दनारायनजी सहाय । श्री देविजी सहायः । श्री शंमत् १८६७ मीति अषाड सुदि १ वारु बुध समाप्ता । पोथी संगीतश्लोकसंख्या २००० दर रूपइया १२०० । तिसरी अषवाई २१)

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PĀṬHA-VIMARŚA
(Text-Critical Comments)

II. MṚDAṄGI-PRAKARAṆAM

The primary sources used for collation with this chapter are B, C, M and R. Of these, B, C, and M cover the chapter completely (1-116) while R does so from 15c: 'क्षयापत्तिकोविद: प्रतिभापटु:' to the end (116). Secondary collative sources employed are SR, RK, NŚ, and SD-T. This last consists of two Mss. deposited in the Saraswathi Mahal Library, Tanjore, bearing the descriptive numbers 10718 and 10720 Burnell's Catalogue nos. 11499 and 11500 respectively. These are used eclectically by Vasudeva Sastri for collation in editing the SD, under the impression that the text offered therein is a variant text. But the verses used by him for this purpose bear exact, literal correspondence with material of this chapter in the NN and little or no correspondence to the analogous text of the SD. In the event of these two MSS. being actual MSS. of SD, these verses must have been a scribal inflation; this is consistent with the fact that much material of the chapter on dancing of the SD is an unequivocal, but unacknowledged, borrowal from NN. Thus SD-T offers 39 hemistichs with the following correspondences:

SD-T		*NN*	*SD-T*		*NN*	*SD-T*		*NN*
		(ch. 2)			(ch. 1)			(ch. 2)
p.100	1ab	22cd	p.101	9ab	—	p.103	5ab	16ab
	1cd	23ab		9cd	19ab		5cd	16cd
	2ab	23cd		10ab	19cd		6ab	17ab
	2cd	24ab		10cd	20ab	p.104	6cd	17cd
	3ab	24cd		11ab	20cd		7ab	18ab
	3cd	25ab		11cd	21ab		7cd	18cd
	4ab	26ab		12ab	21cd		8ab	19ab
	4cd	26cd			(ch. 2)		8cd	19cd
p.101	5ab	27ab	p.103	1ab	1ab		9ab	20ab
	5cd	27cd		1cd	1cd		9cd	20cd
	6ab	28ab		2ab	11cd		10ab	21ab
	6cd	28cd		2cd	12ab		10cd	21cd
	7ab	29ab		3ab	12cd			(ch.1)
	7cd	33ab		3cd	14cd	p.104	11cd	13ab
	8ab	33cd		4ab	15ab		12ab	13cd
	8cd	46cd		4cd	15cd			(ch. 2)
							12cd	49ab

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1a. *dhvanimelavidā*: B. scholiastic gloss: ध्वनेर्मेलं मेलनं वेत्तीति सः.

1b. *pāṭa:* C, M. *pāṭha* frequently: lectio simplicior displaces lectio difficilior.

2a. *vādika* : M replaces with lectio simplicior *vādaka.*

3a. *para* : C: *apara* meaning another, different.

3c. C. *prahelyādikabhedataḥ*: *bheda*=variety; *prabheda* = subvariety.

3d. B. gloss 'te ta' (?)

5d. C, M. *vicakṣaṇaḥ* for *viśāradaḥ* synonymously.

6a. *nisvāna*, lectio difficilior is preferred to lectio simplicior *niṣṇātaḥ* because of collative consensus.

7b. *mukhary-asau:* B offers '*bhauṇa bhāṅghaḥ*' on explanatory marking.

10a. *nemacāli.* B marks with an explanatory symbol but offers no gloss.

11a. *prahārajña.* SD-T gives *prakārajña* (cognoscente in various kinds of *hastapāṭas*).

11a. *hasta-pāṭa-prahārajña.* B offers grammatical elucidation: हस्तपाटप्रहारज्ञो हस्तपाटप्रहारं जानातीति सः.

11d. *gītavādana-kovidaḥ.* B offers scholiastic gloss: गीतवादनकोविदः-गीतवादने कोविदः प्रवीणः.

13a. *ātodya.* B explains: आतोद्य-वादित्रातोद्यता (ना)मकमित्यमरः। (*Amara kośaḥ*, 1.7.5.)

13ab. SR (6.1215) has one more hemistich: गीतवादननृत्यस्थच्छिद्रच्छादनपण्डितः।

14a. *pradeśa.* B synonymises thus ग्रहमोक्षप्रदेशज्ञो-ग्रहमोक्षयोः प्रदेशं स्थानं जानातीति सः.

15a. SD-T. *udghuṭṭana* !

15c. R commences abruptly with '-यापत्तिकोविदः प्रतिभापटुः'

15d. *pratibhā.* B gives gloss: प्रतिभा-तात्कालिकी बुद्धिः।

17b. *kevalam.* R. lipography for 'va'

18c. M: lacuna from **18c to 19d.**

18d. *sañcāt.* B synonymises: *kampāt*; R replaces *'bandhayoḥ'* with *'bandhanāḥ'*.

19a. *sañcābhyām.* R. graphical deterioration to *sañcālyām.*

19b. SD-T replaces '*tu*' with '*ca*'; B offers *'karābhyām'* for *'kūrparābhyām'*.

19c. *sañcataḥ* SD-T: *sañcas-tu* !

21a. *vāñchānugau*: SD-T reads *'pañcānugau'*, i.e. moving according to the five (*sañcas*).

21b. *dṛḍhanakhau*: R reads '*dṛḍhatarau*' less appropriately: the comparative degree is irrelevant.

21c. *vidheya:* C: *vidhāya* !

22b. *guṇāv-itī:* R reads *'vidhāv-iti'* less appropriately.

23a. *bījavṛkṣasya:* B synonymises with *'vijaisārasya vṛkṣasya'* as gloss.

23d. *svapakṣasya*: M has *syu-pakṣasya* through graphical deterioration.

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23d. *samasya*: B glosses with *'samānasya'*.

24a. *dadyate*. SD-T reads *'ghaṭyate'* with equal probability. B glosses *'dadyate'* as *'racyate'*.

24b. *śilpinā yathā* : SD-T reads *'ca mṛdaṅginā'*.

24d. *sudṛḍham:* SD-T: *'śadṛśam'*

25a. *dairghye*: C. *daurghye*. M. *'dairghe'*

25a. *-stāla* added marginally in B

25a. *piṇḍe* glossed as *'dehadale'* in B.

25c. *ṣaṣṭyaṅgula:-* C: *ṣaṣṭhyaṅguṣṭhamito*

25d. *veṣṭanāt kumbha-* C : *viṣṭanāt kubha-*

26d. *sammitam*. R: *sammitaḥ*

27b. *pārīḥ* glossed as *'pārī pālikā, pakṣāvajamukha-chādanārtham'* in B

27b. *pārī:* C: *pārir-jāṭhara;* SD-T: *pāri-jāṭhara*; M: *pāriko-*

27cd. SD-T offers a variant reading: अतिस्वच्छतराः शुद्धाः विधेया वर्तुलास्तु षट् ।

29a. *pārikāś-ca*: R reads *pārikās-tu*.

30a. *lakṣyajñaś*. M: lipography for *'jñaś*: R: *lakṣma* for *lakṣya*, improbably.

30c. *madhyagate*: B explains *'madhyapradeśe'*.

31a. *sudṛḍha* (R) is preferred to the vulgate reading *sadṛḍho* **(M)**.

33b. *mallasarā-*: B-*mallaśarā-*; M-lacuna from **33b** to **34c.**

33c. *te protya*: R.-*tte protya*: SD-T-*te hṛtya*.

35a. *ekāṅgula*: R. *ekāṅgulām*.

35c. *ghṛtena*: R. lipography for *'na'*.

35d. *śoṣayed-dina-* M: *śeṣayed-dīna* !

36a. *kaśām*: R reads *kṛśām* !

36c. *trikālam...tadvattu*. M: lipography for 'la'; *tadvastu*.

37c. *tayā*: C, M: *tatha*: by graphic deterioration.

38c. *-śchitvā*: M: *pretya* ; C: *śritvā*.

39d. *kiṭṭataḥ:* C: parablepsia for *'ṭṭa'*.

40c. M: **33ab, 33cd, 34ab** are interpolated here.

41c. *bandhanam*: C reads *vadanam* which means that the face (drumhead) is covered.

42c. *cārdha-* C has *'vārdha'* by graphic deterioration.

44b. *māyūryā*: C, M. *māyūryām*.

44ab. *ūrdhvāṅge ... svarasaṅgatiḥ*. NŚ (34. 119) has ऊर्ध्वके पञ्चमश्चैव मायूर्यां तु स्वरा मताः ।

46a-47d. B.: added at top margin; **47a**: *'tam'*. lipography, in R; *jaladhara*, lipography for '*dhara*' in R

48a. *uktapūrvā*: '*-stu*' added terminally in margin in B.

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49ab-49cd. These two hemistichs are widely separated in SD-T (12cd, p..105, 12cd. p. 101 respectively) wherein the latter occurs as definition of *hasta-pāṭa* somewhat irrelevantly after enumerating twenty *pāṭa* syllables; the latter (12cd. p. 101) occurs in connection with *pāṭa* syllables commonly used other than those predominantly sounding in specific instruments.

51a. *bhramarakaḥ*: simple inversion in M: *bhramakaraḥ* !

51cd. hypermetry for one syllable in all sources; could have been avoided with *'viṣama pāṇir-vibhramaḥ'*.

51e. *viṣamapāṇiḥ*: parablepsia for *'pāṇiḥ'* in M.

53b. *'antaḥpārśvādighātakau'*:B explains- अन्तःपार्श्वौ आदिर्ययोऽसौ अन्तर्घातावित्यर्थः।

53c. *kartaryau*: M displaces with lectio facilior-*kartavyau*: R has *sārdha kartaryau.*

55b. *samaghātāt*: SR (6.870) has *'puṭaghātāt'* and one more hemistich: तले केचिदिह प्राहुरङ्गुष्ठाङ्गुलिवर्जिते ।

56a. *saṁghātaiḥ*: SR (6.865) has *saṁghātau.*

56c. *pīḍayec-ca*: SR (loc. cit) has *pīḍayetām.*

57ab. *kuñcita* has been defined thus in SR (6. 895): सङ्कुरात् करपाटानां कुञ्चनं कथितो यथा ।

57c. *-syākṛtitve*. graphic deterioration to *syāvṛtitve* in M.

57cd. *samapāṇi* is defined in SR (6. 867) thus: समपाणेस्तु विरलाङ्गुलित्वे पाणिहस्तकः

58d. *tarjanya* -R drops '*ta*'.

59b. *rephavat* is read by M as *rephayet.*

59cd. Note difference in name and authorship: NN traces *'pāṇyantara-vighātaka'* to the Muni (Bharata). But Śārṅgadeva (SR, 6.867) claims it for himself and calls it *pāṇyantaranikuṭṭaka:* जायते शार्ङ्गणोक्तोऽसौ पाण्यन्तरनिकुट्टकः ।

Śrīkaṇṭha also calls it *pāṇyantaranikuṭṭaka* but traces its authorship to Mataṅga etc. (RK, 4.36):

तर्जन्यङ्गुष्ठघातेन करस्य दक्षिणस्य यः ।
क्रमव्युत्क्रमघातात्तु वामहस्तेन रेफवत् ।
तं मतङ्गादयः प्राहुः पाण्यन्तरनिकुट्टकम् ।

60c. *yasmin*: B glosses with *'pāṭakadambe'.*

61b. *kampanam*: C reads *kampane.*

61d. *vibhrama* is known to other authorities (e.g. SR, 6.854) as *viṣama*: पाद-कम्पोऽथ जनको यस्यासौ विषमो यथा । but RK (4. 29) has *janakaḥ kathito.*

62b. B adds *'livi'* in top margin.

62c. *niṣpadyate:* B. *niḥpādyate*; SR (6.853): *niṣpādako*; RK (4.28): *niṣpādako kathito yathā* ; B gives the meaning: *niṣpadyate-utpadyate.*

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62d. *saṃbhrāntā:* M calls this *pāṇyantara* but this is not its description: the *pāṇyantara hasta-pāṭa* is described in SR (6.873) thus: व्यङ्गुष्ठो दक्षिणो हस्तः पुटे चेन् मुहुरुल्लसेत् ।

Two subvarieties of this *hasta-pāṭa* are also given therein (loc. cit. 874, 875). Compare the above passage with the description in RK (4.54): स्वपुटे पीडयेद् वामस्तदा पाण्यन्तरो भवेत् ।

64b. NN: *kathito bharatādibhiḥ:* SR (6. 852): *śārṅgadevoditaḥ*; RK (4.27): *viṣṇubhaktoditaḥ* (= Paṇḍarīka Viṭṭhala).

64c. *vādanāt*: SR (6. 863): *vādanam.*

65b. *śukatuṇḍena*: SR (6.855), RK (4.35): *śukatuṇḍasya.*

66b. *valanāt*: R reads *valanā.*

68a. *vyavahitā* : lipography in R for '*va*'.

68abcd. SR (6.872) compiles two other forms of *ullola* from other authorities thus:

अङ्गुष्ठमध्यमन्येऽत्र ब्रुवते दक्षिणं करम् ।
पुटमध्ये दक्षिणेन साङ्गुष्ठेन हतिं परे ॥

69c. *sarvato* : B glosses on this word with *'sarvāṅgulyaḥ'.*

70b. *ūrdhvapāṇi* seems to be described by Paṇḍarīka Viṭṭhala alone. This is true of *pṛṣṭhapāṇi, antarghāta* and *pārśvaghāta.*

72a. *ghātāt* : SR (6.864), RK (4.75): *ghātaḥ.*

73a. *krameṇa tāḍanād:* RK (4.45): *kramatas-tāḍanā*: R: *tāḍanā dorbhyām.*

73c. *ghātaiḥ*: M reads *ghātayoḥ* !

75c. *nāgabandho* : M: *nāgachando;* SR (6.868) adds: प्रत्येकं वा पुटद्वन्द्वे कराभ्यां ताडनादयम् ।

75b. *gomukhasya*: B offers a gloss: *gomukhahastasya.*

75c. *viparyāsāt*: B glosses: *viparyāsat-(vāmadakṣiṇa-vyutkramāt).*

76b. *svastika* : SR (6.869), RK (4. 51) define this *hastapāṭa* thus- पुटमेकं निहन्यातां स्वस्तिके स्वस्तिकौ करौ।

78a. *kena ca* preferred to vulgate reading *kecana* (lectio simplicior); *kena cana* is grammatically more satisfactory.

78c. R has a corrupt reading: बद्धा केचनेनालेन त्वादावरि !

79a. *varṇa* is glossed by B as *varṇabandhaiḥ.*

79a. *-sthāntair*: C *svāntair-*

79d. *-gatayaś-cālirucyate*: B glosses thus: *cālibhedānāha-thom.*

81a. *digidigi*: R athetises '*digi*' and adds *'bhavet'* at end of hemistich.

82d. *varṇa* : R has *varṇā* !

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83c. *dhirayoragre* parablepsia for '*yora*'- in C.

85a. *-yathocitam*: R has *yathonvitam* ! (*yathānvitam* ?)

85d. ff. B and C describe the material in **78c-85d** collectively as '*cālibhedhāḥ*' and do not insert '*varṇavyāptiḥ*' at the end of the description of the *Varṇavyapti.*

86d. *unnatonnatarāḥ*: M *syur-unnatonnatarāḥ kramāt* (hypermetry); R: *syurunnato cottarottaraḥ* (!) *kramāt.*

87a. *tatrādya* is preferred to *yatrādya* (C) in view of '*yatra*' in **86a.**

87b. *bhūri:* C, R: *-rbhūri.*

89c. '*vā*' is preferred in its force of *vikalpa* to '*cā*' (C) because the number of *khaṇḍas* here may be three or four.

89d. *uccoccataratāḥ*: lipography for '*ta*' in R.

90c. *bhūyas-tv-eka*: C has a corrupt reading: *bhāyāt* !

91a. *tadādyau* : R has an opaque text: *tadāśeṣau.*

93a. *-'tombuko* : B: *to' ccuka-; khyā' tobuka.* The reading-*'to'ccuka*-is preferred for reasons mentioned in the commentary.

93b. *sundaraḥ* : B. *sundaraiḥ.*

94b. *sadvādyo* : B: *sadghāṭo* ; R: *saptā ye.*

96a. *talo'tra*: C reads *talottha.*

96c. *-stattakiḍad-* M: *stakṣakrīḍda* ; R: *-stakkiḍ-*

96d. *dhomgiḍ*: M. *syogiḍḍu.*

97a. *dhumgiḍ*: R reads *dhumu-giḍ-*

97a. *paścāt*: R has *pāścāt.*

97b. *dhomgiḍḍagā*: R reads *doniḍḍaga.*

97d. *-kla-* M: *-kva*; B: defectio.

103b. R has lacuna from *khaṇḍāh* to *yatiḥ* in **104b**, and again for **105ab, cd, 106ab, cd.**

107d. *-mitimidām*: defectio in the exemplar of R ; the scribe of the latter leaves the MS. blank for these syllables.

108a. *prakāreṇa*: B reads, equally plausibly: *krameṇaiva.*

108b. *dām thom*: B offers *dom thom* in probable anagrammatism.

108c. *sadhir-anya*: B is corrupt here: *tad-dhiś-ca.*

108d. *malāhare*: R has *malāharā*; B reads *manohare.*

109a. *śroṭṛ:* R has *sroṭṛsya* !

109d. *malāhara*: R reads *malāharāḥ.*

112d. *maṇḍalam*: R offers *vaiṣṇavam.*

113a. *pratyālīḍham tū*: R offers *samapādañ-ca.*

114d. *yathocitāḥ* (as suitable). B replaces with *yathepsitāḥ* (as desired).

115c. *-miva*: lipography in C for '*va*'.

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COMMENTARY ON THE TEXT

I. CYMBAL BEARER

1. This *maṅgalācaraṇa* verse of NN contains motifs comparable with those in corresponding *maṅgalācaraṇa* verses in *Rāgacandrodaya*, *Rāgamālā* and *Rāga-mañjarī*. Thus *viśvākāravatī* and *mahāguṇavatī* imply the plurality of apparent reality; *māyā* is used in the same sense as in the *advaitic* stance of Śrī Śaṁkara. Compare the following:

NN.	विश्वाकारवती	*Rāgacandrodaya*	:	अखिलस्थानकस्थः
	महागुणवती	*Rāgacandrodaya*	:	बह्वाकारैर्विरचितवपुः
		Rāgamālā	:	बहुलम्; श्री सारङ्गविभासकम्
	देशी	*Rāgamālā*	:	देशी
	नटी, नाटकमयं	*Rāgamālā*	:	नटनारायण

This philosophical stance seems to confirm that Paṇḍarīka Viṭṭhala was a Hoyasala karnāṭaka Brāhmaṇa of Bhāgavata sampradāya, rather than of the Mādhva (dualistic) faith.

2. Like Abhinavagupta and Śārṅgadeva, Paṇḍarīka Viṭṭhala also has composed his *maṅgālācaraṇa ślokas* of *Rāgacandrodaya*, *Rāgamālā*. *Rāgamañjarī* and NN in *śleṣa* (double entendre). This verse has two simultaneous streams of meaning relating to Kṛṣṇa and *nartana*, at least in part. Thus Kṛṣṇa is the lord (*īśa*) of the universe. He is with (*upeta*) *laya-yoga* to bestow *mokṣa* on *yatis* (devotees). All *varṇas* such as brāhmaṇa, kṣatriya, etc.—and hence the whole world, by extension—abide in Him. Similarly, He is engaged in the *rāsa* dance, which involves various *yatis* as well as *laya*. He is also the abode of several colours (*varṇa*) such as the dark green hue of the body, peacock feathers, yellow garment (*pītāmbara*), the red hue like the mango sprout of his lips, hands and feet.

3d. nāṭaka : The ten forms of play such as *nāṭaka, bhāṇa, vyāyoga, ḍima, prahasana, hallīsaka,* etc. (*daśarūpaka*).

Even though *nāṭaka* is included as one of the five composite elements of *nartana*, it is not found described in any of the available sources of NN.

4d. Pratībhā is difficult to translate. Lexical meanings include intelligence, understanding, genius, quickwit, boldness, imagination, etc. Occidental aesthetics employ inspiration, genius, intuition and imagination as synonyms. In Sanskrit literary tradition it is used in two contexts. In metaphysical thought *pratībhā* is visualisation of suprasensory knowledge which transcends intellectual analysis. Abhinavagupta for example says in his *Dhvanyālokalocana*:

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यदुन्मीलनशक्त्यैव विश्वमुन्मीलितं क्षणात् ।
स्वात्मायतनविश्रान्तां तां वन्दे प्रतिभां शिवाम् ॥ (Concluding *śloka*)

At the aesthetic level, he says in his *Abhinavabhāratī*

कवेरपि स्वहृदयायतनसततोदितप्रतिभाभिधान, परवाग्देवतानुगृहोत्तिहित, विचित्रापूर्वनिर्माणशक्ति-शालिनः प्रजापतेरिव कामजनितजगः ।

Commenting upon Ānandavardhana's

सरस्वती स्वादु तदर्थवस्तु निःष्यन्दमाना महतां कवीनाम् ।
अलोकसामान्यमभिव्यनक्ति परिस्फुरन्तं प्रतिभाविशेषम् ॥ (ध्वन्यालोकः, १.६)

Abhinavagupta explains '*pratibhā viśeṣa*' thus in his *Dhvanyālokalocana* :

प्रतिभा अपूर्ववस्तुनिर्माणकुशलता। तस्या विशेषो रसावेशवैवश्यसुन्दरकाव्यनिर्माणक्षमत्वम् (तत्रैव)

This interpretation is highly relevant to any creative endeavour in music or dance especially to the *tāladhāri*. Rudraṭa, Mammaṭa and others have used *'śakti'* as synonymous with *pratibhā*. Rudraṭa, for example, relates it to *samādhi*, intense mental focus :

मनसि सदा सुसमाधिनि विस्फुरणमनेकाभिधेयस्य ।
अक्लिष्टानि पदानि च विभान्ति यस्यामसौ शक्तिः ॥ (काव्यावलोकनम् ४.१.१५)

According to Mammaṭa,

शक्तिर्निपुणता लोकशास्त्रकाव्याद्यवेक्षणात् ।
काव्यज्ञशिक्षयाभ्यास इति हेतुस्तदुद्भवे ॥ (काव्यप्रकाशः १.३)

Rājaśekhara describes, in his *Kāvyamīmāṁsā*, *'pratibhā'* as that which manifests exactly in the heart of the *sahṛdaya* in a flash, the world of sound, the aggregate of meanings, the technique of figures of speech and various modes of diction. *Śakti* is compounded of both *pratibhā* and *vyutpatti* (comprehensive scholarship). According to him, *pratibhā* has two aspects: at the creative level (in the poet, musician, dancer, etc.) it is called *kārayitrī;* at the receptive level (in the *sahṛdaya*) it is called *'bhāvayitrī'* (*Kāvyamīmaṁsā, padavākyaviveka,* ch. 4). Mahimabhaṭṭa explains in his *Vyaktiviveka* that when the mind of the poet is stilled in an intense contemplation of word-sound and meaning in the context of *rasa*, his consciousness touches the real nature of things and it is instantaneously manifested. Such consciousness is called *pratibhā*. It is like the third eye of Śiva; through this, the poet becomes able to directly perceive everything that happens in the past, the present and the future (ch. 2, śl. 117-118, pp. 390, 391):

रसानुगुणशब्दार्थचिन्तास्तिमितचेतसः ।
क्षणं स्वरूपस्पर्शोत्था प्रज्ञैव प्रतिभा कवेः ॥
सा हि चक्षुर्भगवतः तृतीयमिति गीयते ।
येन साक्षात्करोत्येष भावांस्त्रैकाल्यवर्तिनः ॥

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The following verses (of Bhaṭṭa Tauta? Rudraṭa) define lucidly the mental phenomena of *smṛti, mati, buddhi, prajñā* and *pratibhā* :

स्मृतिर्व्यतीतविषया मतिरागामिगोचरा ।
बुद्धिस्तात्कालिकी ज्ञेया प्रज्ञा त्रैकालिकी मता ॥
प्रज्ञां नवनवोन्मेषशालिनीं प्रतिभां विदुः ।
द्वे वर्त्मनी गिरां देव्याः शास्त्रं च कविकर्म च ॥
प्रज्ञोपज्ञं तयोराद्यं प्रतिभोद्भवमन्तिमम्

Of these, the definition of *pratibhā* as consciousness which causes innovation or creativity to bloom or flash ever afresh :

प्रज्ञा नवनवोन्मेषशालिनी प्रतिभा मता ।
तदनु प्राणनाजीवद् वर्णनानिपुणः कविः ॥

is undoubtedly due to Bhaṭṭa Tauta, Abhinavagupta's *guru*, in his *Kāvyakautuka* as is confirmed by Hemacandra (*Kāvyānuśāsanam*) and others.

5a. saṅgīta : The word has meant the community of song, (musical) instrument and dance since about the 12th cent. A.D.,e.g. गीतं वाद्यं तथा नृत्तं त्रयं सङ्गीतमुच्यते (Śārṅgadeva, *Saṅgītaratnākara,* 1.1.21), but here *saṅgīta* means only song, *samyak-gīta.*

5b. kālajñaḥ : The cymbal bearer should be an expert in *kāla.* For, *tāla* is of the nature of *kāla* (time). *Tāla* provides the temporal base (*tala*) or substrate (*pratiṣṭhā*) for *gīta, vādya* and *nṛtta.* It also confers simultaneity (synchronised time) and exact temporal measurement on these. How is *tāla* of the nature of *kāla*? Acyutarāya explains:

ननु तालः कालरूपः कथमित्याशङ्क्याह—
तालः कालस्वरूपश्चेत् कालः प्राणो न युज्यते।
तालः कालो न नित्योऽसौ खण्डकालः स्वरूपतः ।
चलनात् प्राणसम्बन्धान् मितेर्जन्मादितोऽपि च ॥
नाप्यनित्यः स तालोऽयं प्रत्यभिज्ञाप्रमाणतः ।
अनादिकालरूपत्वं नाशकस्याप्यभावतः ।
सृष्ट्यादिलयपर्यन्तं वर्तमानस्त्वतीन्द्रियः ।
तालोऽनित्यो विनाशादिप्रत्ययस्फूर्तिगोचरः ॥
(तालकलाब्धिः, उद्धृतिः भरतकोशः, पृ. २४९)

6a. alaṅkāra : These are unique to Paṇḍarīka Viṭṭhala (and are not described by even Śrīkaṇṭha in *Rasakaumudī*, except *Candrakalā* (*vide* commentary on NN, 1.30-31).

The term *alaṁkāra* is used on three different occasions in Indian music theory:

(i) Musical phrases composed of musical notes, being specific instances of the

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general music activity (*varṇa*) (ii) corresponding rhythm structures composed of variegated *pāṭa* syllable arrangements, uniquely described in NN, 1.22cd-33cd. (iii) variegated arrangements of rhythm structures performed by different percussion instruments in different combinations. These are described by Bharata (NŚ. 34.190-214, pp. 444-448, extr. confirmed with variant readings by Mummaḍi Cikkabhūpāla, *Abhinava Bharatasārasaṅgraha*, 1.770-793, pp. 105-109) who calls them '*vādyasaṁśraya-prakāra-s* and gives the following 21; *citra, sama, vibhakta, chinna, chinnaviddha, viddha, anuviddha, svarūpa, svarūpānugata, anusṛta, anusṛtacyuta, durga, avakīrṇa, ardhāvakīrṇa, ekarūpa, parikṣipta, sācīkṛta, samalekha, citralekha, sarvasamavāya* and *dṛḍha*. Nānyadeva calls them *alaṁkāra* repeatedly:

इदानीं वाद्यजातीनां एतासां सम्प्रक्ष्महे ।
उत्कर्षहेतूरन्योन्या चयरूपा अलंक्रियाः ॥
.... तथा चानुवृत्तौ ज्ञेयोऽलंकारः प्रतिविष्कतः ।
.... इत्येकविंशतिः अलंकारा अंगीयन्ते (-क्रियन्ते?)लक्षणानि प्रचक्ष्महे ॥
.... वाद्यजातिः सालंकारः सम इत्यभिशब्दितः ।
.... प्राह तमलंकरणं समं .... अत्राप्यलंकार्यं ....
.... त्रीनप्येतानलंकारान् ..... (MS. Copy of *Bharatabhāṣya*, Sri Varalasksmi Academy, Mysore, ch. 14, pp. 517-518)

11b. varṇasaṁvāditā : *Varṇa* means the act of singing (*gānakriyā*) or syllable; the cymbal bearer should play his cymbals in exact correspondence to the song with (precise) following and emphasizing rhythm structures with similarities and contrasts. Or, his playing should be such that the *pāṭa* syllables *ta, ri, ki, ṭa, jhem* etc. in the *naṭṭuvāṅga* are articulated in the instrument.

12b. sabhājaya : absence of stagefright; capacity to win over his audience with his personality and performance.

13. Bharata prescribes (NŚ. 34. 39, p. 413) sixteen *pāṭa* syllables by omitting *ja, jha, ṇa* and *na;* Śārṅgadeva also describes (SR, 6.822, p. 394) sixteen *pāṭa* syllables including *ṇa-na* but excluding *ja-jha.*

14a. saṁyoga-viyoga : *saṁyoga* is taken here to mean a mathematical technique called 'combination' which indicates a possible set of a given number of things selected out of a larger number of things without regard to the arrangement within the set; and permutation in which a set of things is arranged systematically in every possible order; *viyoga* is the opposite technique.

14b. krama is the arrangement of a given number of terms in a series in a predetermined order; *vyutkrama* is such arrangement in disorder.

14c. sa-svaratva is the rendering of *pāṭa-jatis* with musical notes as in *tillāna, tarāna;* **asvaratva** is reciting them without musical notes as in *konegolu* (*konakkol*) in percussive ensembles and tabla *'bol's.*

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14d. anekadhā : Srīkaṇṭha borrows (RK, 4.22, p. 59) from NN with minor changes, but replaces *'anekadhā'* with *'tridhā'*.

15a. śuddāś-ca etc. SR (6. 1033-1035, p. 456) reads better:

पाटाश्च तद्भिथोटेंहेंनं देमित्यत्र कीर्तिता:

Paṇḍarīka Viṭṭhala athetises the alternative views offered therein:

तटह्ला दधलाश्चेति पाटानन्यत्र मन्वते ॥
इह स्यु: पटहोक्ताश्च वर्णा: षोडश कादय: ।
अधिकान् भझमान् वर्णान् वर्णयन्त्यपरे त्विह ॥
तेषु तद्ध्यादय: सप्त केवला: शुद्धसंज्ञका: ।

15d. kakhādibhiḥ : The twenty syllables mentioned in NN, 1.13.

13, 14, 15 may be summarised thus : Only the seven syllables *tad, dhi, tho, ṭem, hem, nam* and *dem* are designated as *śuddha pāṭas*; these do not mix with *ka-kha* etc. or their modifications, but combine among themselves to generate phrases. The second variety is called *kūṭa*. These phrases are formed by mixing among themselves, of *vyāpaka* syllables, i.e. *ka-kha* etc. numbering twenty (sixteen according to Bharata and Śārṅgadeva) and their vowel modifications such as *ki, ku* etc. These syllables may be or may not be set to *rāga*. The third variety is called *khaṇḍa*. These are phrases in which both *śuddha* and *kūṭa pāṭas* are mixed.

17-22ab. SR (6. 805-1219, pp. 392-499) gives a detailed account of the construction, playing postures, manual techniques, presiding deities and likeness of the main sounds to consonants etc. The last i.e. the chief characteristic syllables of various membranophones and idiophones mentioned therein somewhat differ from those given here in NN.

19d. kambula is preferred to the unanimous reading *kambura*, because no membranophone called *kambura* is known in the entirety of musicological literature in India. *kambu*(+*ka*) means conch, but this is an aerophone and has no place in this list.

On the other hand, *kambaḷa* is known as a membranophone in Kannaḍa inscriptions since at least the eleventh cent. A.D. It is mentioned as *kambaḷa pare* (*pare* = a rim-frame membranophone) in some inscriptions and occasionally as *kambuḷa* also.

करिकालचोळान्वय पवित्र-कंबळ घोषण-मंडळिक भूषणं राजमांधातं
(SII, 9-1, 152-8, 1082 A.D.)

का[स्यप]कुळपवित्र-सुजनैक[मित्रं] कंबळपरेघोषणं मंडळिकभूषणं (*ibid.* 9-1, 146-16, 1079 A.D.)

कंबुळपटुपट्टह-घोषणानीक-विस्तारितसमस्तलोकचोळकुळान्वयनामादि-समस्तप्रशस्तिसहितं (*ibid.* 9-1, 269-19, 1169 A.D.)

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The *kambaḷa* was an honorific insignia which was played upon to proclaim the presence or arrival of a *māṇḍalika* (viceroy). *Kambala* is also the name of the goat skin which served as a drumhead (SR, 6. 813a). *Kambala* also means a fleecy ram: *Kambaḷam* is a kind of drum called *gaṅgaḍolu* in Telugu. *Kambaḷi* means a drum in both Telugu and Tamil.

25d. varṇataḥ : i.e. not by durations but only by number of syllables

27d. The illustration is not quite consistent. This *alaṁkāra* takes its name and form from a namesake *yamakālaṁkāra*, in which a phrase commences on the same syllable which is the last in the previous phrase. e.g.

शैलास्तथा शत्रुभिराहता हताः । हताश्च भूयस्त्वनुपुंखगैः खगैः ।
खगैश्च सर्वैर्यदि संचिताश्रिता । श्रिताधिरूढा निहतास्तलैस्तलैः ॥

31b. candrakalā : The name is apposite because, like the sixteen digits of the moon its syllables wax to a maximum of sixteen and then wane. However, *candrakalā* is described in terms of thirty two *mātrās* instead of sixteen *varṇas* by Somarāja (*Saṅgītaratnāvalī*), Vemabhūpāla (*Saṅgītacintāmaṇi*), Mokṣadeva (*Saṅgītarasakalikā*) etc. (Ramakrishna Kavi, comp. *Bharatakośa,* p. 201). For example, Somarāja offers the following description:

मात्रायुगलकाद्यत्र समारभ्य विवर्धते ।
संख्या द्वात्रिंशतिं यावत् कलानां तु द्वयं द्वयम् ॥
अवरोहप्रकारेण कलापाते कृते तथा ।
चतुःषष्टिकलं तु स्याद् वाद्यं दक्षिणवामतः ॥
एषा चन्द्रकला प्रोक्ता वृद्धिह्रासससमन्विता ।
एतां वादयितुं शक्तो यद्येको नन्दिकेश्वरः ॥ (तत्रैव)

Vemabhūpāla prescribes that this *alaṁkāra* should be set to the *tāla* called *candrakalā*. This *deśī tāla* is described by Gopatippendra (*Tāladīpikā*) as

ततश्चन्द्रकलाभ्यां गत्यङ्ग्योः त्रितयं लघु – ऽऽऽऽऽऽ ।

and identically by Hammīra (*Śṛṅgārahāra*):

मगणश्च त्रयो दीप्ता लघुश्चन्द्रकलाभिधे – ऽऽऽऽऽऽ ।

(*Bharatakośa,* p. 201)

SR describes both under *huḍukkā pāṭas* (6.642-644 ab).

37a. ādāv-udgṛhyate : This is the grammatical, etymological derivation of *udgrāha*: *ud*+ √*grah*; *grah* is a *ubhayapadi* verbal stem of the 9th (*'kryādi'*) class, transitive and *seṭ* [i.e. the insertion of the vowel 'i' in some verbal stems before the addition of *ārdhadhātūka pratyayas*). The word means, 'to lift up, take up' etc.

37c. ṭīpi : This word is used in *saṅgītaśāstra* in the following contexts :

a. The three side-strings of the *vīṇā* are named, *śruti* strings by Rāmāmātya (*Svaramelakalānidhi,* 3.26, p. 16). Paṇḍarīka Viṭṭhala (*Rāgacandrodaya,*

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2.14), Somanātha (*Rāgavibodha*, 2.20, p. 62) and Veṅkaṭamakhin (*Caturdaṇḍīprakāśikā*, 1.18, 19). Of these, the uppermost string is called *ṭīpi* by Veṅkaṭamakhin.

b. The technique of overblowing in flute by applying greater pressure with the lower lip on the embouchure to generate notes of the *tāra* register is also called *ṭīpā* by Śārṅgadeva (SR, 6.452, 453, p. 327).

c. The repetition of the syllables *ṭi-ri-ki* when playing *karaṭā* is called *ṭīpi* (SR, 6.980 ab. p. 440; NN, 1.39 ab).

d. The *melāpaka* segment which bridges *udgrāha* and *dhruva* in a percussive instrumental composition (*vādyaprabandha*) is also called *ṭīpi*. It is a small segment, composed of *kūṭā pāṭas* only, ending in the syllables *'tad-dhimi'*, containing the syllables *ṭi-ri-ki* again and again, and is profusely repeated.

41d. chaṇḍaṇa : This is a concluding segment only in some, but not all, *vādyaprabandhas*. SR, describes forty-three of these comprehensively, while earlier authorities such as Somarājadeva and Someśvara are also found describing a few. Later authorities such as Vemabhūpāla and Mokṣadeva are largely indebted to SR for their descriptions of these. SR describes *chaṇḍaṇa* as the finale of *otā* (6.959), *gajara* (6.964), *rigoṇī* (6.969, 971), *padam* (6.975), *melāpaka* (9.979), *avatsaka* (6.987) and *rūpaka* (6.999). Once it is elevated to the status of an independent *vādyaprabandha* (6.946, 988). This last is only confirmed as a *'vādyamokṣakaḥ'*, and as a fragment of a *vādyaprabandha*- कूटादिबद्धः खण्डः । It is interesting that other *dhātus* are also similarly treated e.g. *udgrāha* (6.946b, 982-984 ab), *melāpaka* (6.946a, 977cd-980ab), *antara* (6.947c., 1000ab), *antarapāṭa* (6.947c, 1000cd-1001ab), and *dhruvaka* (6.948d, 1008ab). Others, treated as independent compositions, are sometimes given as components of some compositions e.g. *upaśama* (6.946 a, 980 cd-981) and *uṭṭavaṇī* (6.949d 1014cd-1015ab).

34-42ab. While SR is content with उद्ग्राहादिनिबद्धाः स्युरत्र गीतप्रबन्धवत् वाद्यप्रबन्धाः (6.944 cd), it is only Paṇḍarīka Viṭṭhala who abstracts the characteristics of *udgrāha* etc. *mutatis mutandis* for *vādyaprabandhas* and gives them separately with *deśī* synonyms. Kallinātha (on SR, 6.944 cd-951, p. 428) compiles other *deśī* synomyms from the technical parlance of his own time and region: *udgrāha=laharī, melāpaka=yeḍupu, dhruva=antaḥ, antara=upāntaḥ* and *ābhoga=muktāyī* as used by the *bhāṇḍikaloka* i.e. professional percussionists.

42cd-44. kavitā : Paṇḍarīka Viṭṭhala treats this to signify compositions of *vādyaprabandhas* in general, similar to a poem composed by a poet. Notwithstanding *kavitā* in the *uddeśa* (NN, 1.6a), this portion should be entitled *kavitākāra* (one who makes *kavitā*). Since it is borrowed from the *mardalalakṣaṇa* in SR (6.1037-1039ab)—a portion which is more appropriate to include the types of *mṛdaṅga* players, though both commentators regard it as part of *mardala-lakṣaṇam* itself.

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However, *kavitā* is an independent *vadyaprabandha*: It consists of the following: *udgrāha* is a fragment, neither too long nor too short, composed of *śuddha, kūṭa* and *khaṇḍa pāṭas* or a *varṇasara prabandha* itself. Then a similar passage is performed once. This latter is *dhruva. Ābhoga* consists of *udgrāha* itself or of its last portion. The composition is set in fast tempo and the syllabarium is vigorous, hard and loud. It is also called *avaccheda.* It is largely employed as a composition for excited (*dīpta*) dance (SR, 6.971cd-974).

42cd-44. Kallinātha (*Saṅgītakalānidhi* on SR, 6.971cd-974, pp. 457, 458) interprets *sphūrti* (inspiration) as *pratibhā, udāra-dhī* as *avikala buddhiḥ* (unimpaired, entire, orderly intelligence), *kvacit-tālaiḥ* as setting to a single *tāla* in some parts and to two in others and *janāḥ* as *bhāṇḍika janāh.*

45ab-51ab. sañca-i : 'sañca' is a variation for *sajja* which is derived from *sajj,* a *parasmaipadi dhātu* of class I (*'bhvādi'*) and means *to move* (*Dhātupāṭha,* 7.22). This is why Paṇḍarīka Viṭṭhala defines it as *movement* (strokes) of two cymbals against each other, evoking aesthetic pleasure.

sañca-ii. The *pāṭas, tetteteṭhetu, dharagiḍa, tākkiḍa,* etc. characterise the *sañcas,* i.e. the kinds of movements of the hands involved in generating these sounds. Thus the word *sañca* means, technique, secret expedient, etc. in both Kannada and Telugu. However, the only sounds which are traditionally associated with the hand or dance cymbals are *ta-ka* in theoretical texts which do not describe how , i.e. with what kinds of strokes the sounds including different vowel modifications of the same consonants such as *ta, te, dha, dhi, da, di,* as well as aspirated consonants, e.g. *dha, tha, jha,* differences in voiced (e.g. *ga, ja, ḍa, da*) and unvoiced (e.g. *ka, ca, ṭa, ta*) consonants occur. This is why the *sañcas* were a secret known only to the practical expert and not the theoretician (1.45 cd). Since the various sounds produced and producible on membranophones and idiophones are at best only suggestive of speech consonants, they are, a methodological necessity standardised with reference to vocalisation (*pāṭa*) and manual techniques (*hastakaraṇa, hastapāṭa*).

sañca-iii. The ten *sañcas* are described for the first time by NN, and are borrowed with acknowledgement by Paṇḍarīka Viṭṭhala's disciple, Śrīkaṇṭha (RK, 4.172-178, pp. 80, 81).

sañca-iv. This *sañca* means *mutual* movement (of hands) to generate strokes as is confirmed in percussive performance traditions in two instances as recorded in theoretical texts : (a) a variety of *alaga* (= *a* + *laga* = uncombined, single-handed) *hasta-pāṭa* called *sañca* in which half of the finger tips strike the drumhead, e.g. *thukara thukara, giṇaṇam giṇaṇam* (SR, 6.893 cd). (b) the mutual (corresponding) movements of shoulder, elbow, thumb, and wrist in playing *paṭaha* and *huḍukkā,* as also the shaking of the left foot: the *sañcas* are five. The *sañca* qualities are different for the two instruments: the best *paṭaha* player shakes his thumb and wrist; the poor performer shakes his shoulder and elbow. The best *huḍukka* player shakes thumb,

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elbow and shoulder; the poor one shakes wrist and elbow. He is said to be the worst if he shakes the left foot (SR, 6. 896-899). The *sañca* was known and practised in Karnataka at least a hundred years before Paṇḍarīka Viṭṭhala. For, Aṣṭabhāṣakavi Candraśekhara mentions in his *Pampāsthāna-varṇanam* (82, p. 31) the *sañca* of wrist, elbow and shoulder. Thus एडकैयं सडिलिसि मुडुहु कूर्पर मुंगै संचगळिं मंद्रमध्यतारस्थानद · झेंकार मैदोरि ....

51cd-52. These are standing postures described in dance treatises (e.g. NN, 4.2 164-192)

(i) **saṁhata** : a *deśī* stance which in natural pose uses big toes and ankles of both legs touching each other (SR, 7.1076).

(ii) **samapāda,** a *deśī* stance, which is natural—feet are straight, a foot apart (SR, 7.1077).

(iii) **vaiśākha** : both feet and thighs are 3.5 spans apart (SR, 7.1043). Nandikeśvara (*Bharatārṇava,* 5.349) further prescribes *khatakāmukha mudrā* for the left hand and *śikhara* for the right.

(iv) **vaiṣṇava** : one foot is *sama* (natural), the other is in *tryaśra* (at an angle); in *pakṣasthita,* knees are slightly turned away from each other, the body is in *sauṣṭhava* pose (SR, 7.1031,1032). Nandikeśvara (op. cit. 5.34) omits these details); feet are two spans apart, both hands bear *patāka mudrā.*

(v) **caturasra** : both feet are oblique, a foot apart (SR, 7.1080, *Bharatārṇava,* 5.357).

(vi) **ālīḍha** : both feet are oblique, left foot is *sama,* the right, five spans apart, left thigh is slightly lifted and still (SR. 7.1049). Nandikeśvara (op. cit. 5.351) adds *khaṭakāmukha* and *muṣṭi mudrās* for the hands.

(vii) **pratyālīḍha** : If the feet and thighs in *ālīḍha* are reversed, it is *pratyālīḍha.*

53d. Viśvakarman is the celestial engineer. The celestial origin of cymbals is indicated here. This is found only in NN. SR prescribes Tumburu as the presiding deity (6.1179c) and Nārada for bronze cymbals (6.1183a) while RK gives Viṣṇu as the presiding deity for Śiva and Lakṣmï for Śakti (4.92 ab).

55a-i. ārāla hasta is formed by each of the fingers beginning with the forefinger being separated from the next by larger and larger distances and is higher and higher and slightly bent; the forefinger is curved like a bow and the thumb is bent (SR. 7.122-123a). Nandikeśvara (op. cit. 1.19) defines it simply as *patāka,* in which the forefinger is curved.

55a-ii. kapittha hasta is *śikhara* itself wherein the tip of the forefinger touches the tip of the thumb. (SR, 7.132 abc). Nandikeśvara (op. cit. 1.25cd-26ab) defines it as a *hasta* in which the fingers are bent so as to reveal their backsides one after another and the thumb touches the midforefinger. This is prescribed as a suggestion for the holding of cymbals in dancing.

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59b. stuti : The collative consensus is on *'stuti'* which is appropriate enough; however *'-statta'* would have been a very good reading. For, the cymbal bearer has to be competent in composing the *'tatta' śabda*, i.e. *tattakāra* in *naṭṭuvāṅga*, as an overture to the dance. The text indicates that such *tattakāra* admixed with laudatory words was presented as initial *'stuti'* (praise) in dance. In course of time, the *pāṭākṣara* passages took over this function completely, as evidenced in contemporary dance (esp. *bharatanāṭya*) practice.

59c. udgrāha : Śārṅgadeva says that this was also called, *pratigrāhaṇa* (SR, illustrative passage after 6.966, p. 435). He prescribes *ekatālī tāla* for this segment and states that the section *'gaḍḍagataḍem ..... dem'* should be repeated three times in *ekatālī tāla*. He restricts the name *gajara* to this section. He further prescribes that after this section, the *vādyaprabandha* known as, *uṭṭavaṇa* (*uṭṭavaṇī*, SR, 6.1014-1015 cd, p. 458) should be executed as a structural integrand. This is athetised in NN. Paṇḍarīka Viṭṭhala is also silent on the prescription of *tālas* for the different segments of *gajara*. It is thus clear that *gajara* had by now become more elastic with arbitrary or optional usages.

62c. anyo : This is confirmed by Śrīkaṇṭha who mentions such an alternative name.

62d. ālāpacārī : This is an alternative name for *gajara*; it is also a portion of Puṣpāñjali dance (as described in the so called *Bharatārṇava*, a MS. No. 42 of BORI, Poona of 1916-18, and included in *Bharatārṇava*, Tanjore Saraswathi Mahal edition, p. 502-503. Most of the matter from this source seems to be apocryphal, for it says:

आलापचारीं वक्ष्येहं देशीपद्धतिमाश्रिताम् ।
भरतार्णवमामन्थ्य सुधामिव समुद्धृताम् ॥

According to this source *ālāpacārī* is dance, performed to the singing of any desired *rāgālāpana* set to a *tāla*. The dance first assumes the *sama* head and adopts the *sama* expression in the *sama* stance with *ḍolā* (swinging) *hasta*. Then the dance is performed to *'tittitai'* in the *parivāhita* head, *pralokitā* expression and *ḍolā hasta*. This dance consists of the gentle swaying of the body to both sides like a flame in still air. (Compare with *sulū*, described by Paṇḍarīka Viṭṭhala in *mukhacālī* in ch. 4; this is also called, *sulū* in this source.) At the commencement of *sulū*, the head is *ākampita*, expression is also *ākampita*; right hand bearing *patāka mudrā* and the left, *alapallava* are moved to the front and back. Next, the dance is performed to the twofold repetition of *'dinnanarigu'*, with *avadhūta* head, *anuvṛttā* glance and *hamsāsya hasta* held over the head with the right hand and *patāka* with the left; the body sways as before. The dance follows the singing of any *rāga*. The dance involves *karaṇas* and is set to *tāla*. This *deśī ālāpacārī* is thus described by Kohala (*Bharatārṇava*, Appx. 1. 27-37, pp. 502, 503).

An *ālāpacārī* also containing *pāṭas* is described as *kaṭṭara* by Veda (*Saṅgīta*

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makaranda, extr. *Bharatakośa*, p. 102) under *desī nṛtta*. It has seven segments, set to seven *tālas* in fast tempo, adorned with *'sacakkāra' pillamurū* and *māna*. It also has *kaimūru* and *kalāsas* interspersed in the body of the composition. It is composed of eleven, five, or twenty one fragments according to other authorities and has *ābhoga* at the end. This is known as *sāmānya* (general) *kaṭṭara*. Ramakrishna Kavi extracts a passage on *kaṭṭari* dance from Someśvara, which however, is not available in the extant *Mānasollāsa* (*Bharatakośa*, p. 810):

वाद्याक्षरं निर्मितं च नृत्यं तद् द्रुतमानतः ।
पुनः पिल्लमुरू पश्चान्नृत्तं च विधिपूर्वकम् ।
पुनः शब्दाक्षरैर्नृत्यं सुलू येन यथोचितम् ।
रचयेदथशब्देन द्विरावृत्तपदेन च ।
विधाय नर्तनं चारु शब्दे न्यासं समाचरेत् ।
एवं कट्टरीनृत्यं स्याद्यथाभोगं समाचरेत् ।
नियमात् कट्टरि ज्ञेया रसिकानां सुखप्रदा ।

63c. gajarāvayavāḥ : The various structural components of *gajara* were colloquially known as *paḍigha* according to Kallinātha (op. cit. on SR, 6.966 and subsequent illustrative passage, p. 435).

64d. Instead of *bhūrivādyakam* SR (6.956b) has used more plausibly, *'bhūridemkṛti'*.

64cd-67. Otā is described clearly in SR (6.956-962 and illustration, pp. 430-432) thus: The first segment is *udgrāha*, executed twice; the second is a section containing the syllable *dem* profusely, rendered twice (a little longer in the second repetition). The third segment is long being a mixture of *śuddha*, *kūṭa* and *khaṇḍa pāṭas* both individually and combined; next, the (second) section containing *dem* (profusely) is repeated. This is followed by a long fifth section incorporating the *varṇasara vādyaprabandha* (SR, 6. illustration on p. 433). At its end is a short passage composed of *śuddha pāṭas*. The *prabandha* concludes with *chaṇḍaṇa*, and with a finale of *dem*. It should be rendered in *ekakalā* (i.e. fast tempo) *caccatpuṭa*, and the *chaṇḍaṇa*, in *niḥsāru tāla*. Dance performed to this composition is vigorous, uncouth (perverse? ludicrous?). *Otā* is performed in a loud, vigorous voice, in slow tempo. It is called *kedāra*; in a slightly different form, it is called *āhavanī*.

66b. varṇasara is not described among *vādyaprabandhas* in musical treatises, but SR. mentions it as a long fragment of *vadyaprabandha* (6.958c), and offers an illustrative passage for *otā* (6.962 et seq. p. 433) and prescribes its use in *otā* (6.958b), *gajara* (6.964b), *rigoṇī* (6.968b), *padam* (6.975 c), *upaśama* (6.980d), *avatsaka* (6.986 c) and in *tuḍukā* (6.989b), which are the major *vādyaprabandhas*.

Varṇasara should be distinguished from *varṇasvara*, a musico-literary composition, *geyaprabandha* (NN, 3.2. 109-111). *Varṇasvara* is composed of *svara*, *pāṭa*, *pada* and *tenna* in any desired order, but concludes in a *tenna* passage; it is set

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to *varṇa tāla*. (SR, 4.181-183). It has 24 varieties. *Varṇasvara* means, composed of (*pāṭa*) *varṇa* and *svara*, whereas *varṇasara* means garland of (*pāṭa*) *varṇas*.

67d. The alternative name *khaṇḍacālī* is not found elsewhere.

74a. munayaḥ : This is a naïve effort of the author to gain public acceptance through an attribution of antiquity; for, this *vādyaprabandha* is described for the first time by the author himself from contemporary practice. Śrīkaṇṭha blindly follows this (RK, 4.71-77) and spuriously attributes it to the *munis*.

74c. tāṇḍikāvyāptī is, according to Paṇḍarīka Viṭṭhala, *vyāpakaśrutībhūṣaṇa* which is deficient in some *lakṣaṇas*, subscribing to the view of some authorities. But Śrīkaṇṭha attributes it (RK, 4.77) solely to his *guru*, *'śrīkarṇāṭa-bhūṣaṇāḥ'*, viz. Paṇḍarīka Viṭṭhala.

76a. tattat saṁkhyātmikā : that is, *khaṇḍa* no. 1 has 8 *pāṭas*, no. 2 has 7 *pāṭas*, no. 3 has 6, no. 4 has 5, no. 5 has 4 and no. 6, three *pāṭas*.

75-77. pāṭacāli : These characteristics are repeated exactly by Śrīkaṇṭha (RK, 4.78-80).

78a. prāha : There is a doubt whether Paṇḍarīka Viṭṭhala inaugurated, or made famous the name *pāṭacāli*, for, Śrīkaṇṭha has modified this assertion (RK, 4. 80a) to *'Paṇḍarīkādayaḥ prāhuḥ'* thus implying that others were also employing the same name. However, they are both agreed in attributing the alternative name *śabdacāli* to yet other, different authorities.

78cd-82ab. RK, (4.78-80, 81-84) bears exact literal correspondence to the descriptions of *pāṭacāli* and *rudrabhūṣaṇa*.

82cd-83cd. The name *pañcadhātuka* is appropriate, because the composition uses all the five *dhātus*, viz. *udgrāha, melāpaka, dhruva, antara* and *ābhoga* in the same order.

83cd. kaḍekaṭṭu (i.e. *pañcadhātu*) is not found described elsewhere, including Śrīkaṇṭha. However, *Bharatakalpalatāmañjarī* (p. 382) and *Rasikajana-manollāsinī-sārasaṅgraha-bharataśāstra* (p. 200) both offer a *śloka* on *kaḍekaṭṭu* (probably from the same unnamed source) bearing literal correspondence :

प्रायेण श्लिष्टवर्णैश्च धींधतादिसमन्वितः ।
आदिमध्यावसानेषु तवर्णोऽन्ते च बन्धकः ॥

Kaḍeka(-ga) ṭṭu is a Kannada word; among other things it means neatness, a kind of dance to bind together at the end etc. Kanakadāsa has a passage in his *Mohana-taraṅgiṇi* in which *kaḍegaṭṭu* (=*kaḍekaṭṭu*) is mentioned as a dance taken up in *śuddha cārī* by a professional dancer (18.45)

रंभास्त्रीयनेडिसि गीत कडेगट्टु कोम्बरु शुद्धचारीयलि

In Telugu, the word means to decide, to determine, to prescribe.

84ab-85ab. This is the first mention in a theoretical text of the seven compositions collectively designated as *suḍādi* (> *suḷādi*) and of the namesake *tālas*.

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85a. It is noteworthy that the **suḍādi** complex of compositions occurs as a *geya prabandha* (musico-literary composition), *vādyaprabandha*, as well as *nṛtyaprabandha* in the 16th century. Paṇḍarīka Viṭṭhala describes the first two in NN. The *suḍādi nṛtyaprabandha* is described by Dāmodara (SD, 7.221-234, pp. 220, 221). The evolution of the *suḷādi* from the *sālagasūḍa prabandha* is described in detail elsewhere (R. Sathyanarayana, *Sulādis and Ugābhogas of Karnataka Music*, pp. 4-45).

85b. lakṣya-kovidaiḥ : It may be noted that the author is recording the consent of practical exponents on *sulādis*, viz. the *Haridāsas* of Karnataka such as Vyāsarāya, Purandaradāsa and Vādirāja who were his contemporaries. It is Paṇḍarīka Viṭṭhala who conferred the status of *vādyaprabandha* on the *sulādis* for the first time. This is an indication of the importance and popularity which *sulādis* enjoyed in 'classical' music at this time. Only some two generations later, were they renowned as dance compositions as well.

87cd-88. yati : This is an echo of SR (6.952cd-953) but omits *muhuḥ* (953d). *Yati* is consistently treated in SR and elsewhere as a section (*khaṇḍa*) of *vādyaprabandha*, rather than as a full fledged composition in itself.

89a. gītaprabandhe should be de-composed as *gīte prabandhe*; *gīta* is *sālagasūḍa prabandha* (Veṅkaṭamakhin, *Caturdaṇḍīprakāśikā*, 8.4); *prabandha* means *vādyaprabandha* here.

89-92. Yati was a very popular instrumental composition, as evidenced by its polyvalence. This was called *jakkā* if it served as a structural integrand in *gīta* i.e. *sālagasūḍaprabandhas* etc. like *maṇṭha*. (SR, 6.954 ab). It is not clear why *dhruva prabandha* is excluded from the use of *jakkā*. If it is used as an overture to other *vādyaprabandhas* such as *otā*, *gajara* and others it was known as *uṭṭavaṇa* (SR, 6. 954 cd-955ab). Paṇḍarīka Viṭṭhala and Śrīkaṇṭha (RK, 4.61) do not concede this distinction, do not mention *jakkā*, but their *uṭṭavaṇa* comprehends the use of it in both *gīta* and *vādyaprabandha*. Both of them describe three more varieties of *yati*, though, somewhat differently. They differ from each other in the use of *pāṭas*. Śrīkaṇṭha offers a lucid description (RK, 6.60cd-63):

बद्धस्तथा(!थ)गदैर्हेन यतिश्छलिवटिर्भवेत् ॥ ६० ॥
वाद्यगीतप्रबन्धादौ क्वापि त्वङ्गतया यदा ।
तद्विदो वादयन्त्येनां वदन्त्युट्टवणं तदा ॥ ६१ ॥
परे पिलमुरुं प्राहुरन्त्यथोङ्कारभूषितम् ।
तस्मिन् प्रौढत्वमापन्ने कैमुरुः कथ्यते जनैः ।
यदा पिलमुरुर्नाल्पो न प्रौढोऽपि कलासकः ॥ ६२ ॥
प्रबन्धे बहवो भेदा विहिताः स्वेच्छयाऽपरे ।
तत्तालाभिधाः सर्वे बुधैरप्यूह्यतां धिया ॥ ६३ ॥

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Prauḍhatva here (62a and in NN, 1.91a) means luxuriant, dense, thick (Monier Monier-Williams, *A Sanskrit-English Dictionary*, p. 714) and is thus synonymous with *pradhānatā* (**90 b**). Whereas according to Paṇḍarīka Viṭṭhala *pil (l)amu(ū)ru, kaimu-(ū)ru* and *kalāsa* have scant, moderate and excessive *'thom'* syllables (at the end), according to Śrīkaṇṭha, *pilamuru* contains some (moderate) quantity of this syllable, *kaimuru* has it in profusion; but *kalāsa* is a form of *pilamuru* itself, moderate in length, i.e. neither too long nor too short.

Veda gives more detailed accounts of these three varieties of *yati* in his *Saṅgītamakaranda* (MS. copy in Sri Varalakshmi Academy, Mysore). Thus *pillamūrū* follows the song and *tāla* closely, composed of a variety of fragments of *vādyaprabandhas*, is short, and ends with the *pāṭa* phrase *'thām (? thom) todhidigaṇa'* (*Bharatakośa*, p. 370). *Kalāsa* is composed of various *pāṭa* syllables, mixed with (the original) *yati*, has *pillamūrū* in the middle and has a beautiful *graha* (*Bharatakośa*, p. 122). For *kaimūru* the following description is found in the MS. (f. 24a) of *Saṅgītamakaranda*:

अथ मानलक्षणं यथा—एतद्द्विगुणतो मानं स्याच्चतुर्ग्रहसंयुतम् ।
मध्ये कूटाक्षरं यतिलयत्रयविराजितम् ।
गतिमानं भवेच(त्त?)च्च सर्वनृत्येषु संमतम् ।
इति गतिमानविवरणम्
अथ कईमूरू यथा - मानाद्द्विगुणतो प्रोक्ता कैमूरूलयसंयुता ।

This passage is contiguous with the description of *pillamūru*. So, *'etat'* in the first line refers to it. *Pillamūru* and *kaimūru* are varieties of *'mūrū'* which is described by Veda thus (*Bharatakośa*, p. 500):

हृदये वामशिखरं स्थाप्य सव्यपताककम् ।
दक्षपार्श्वे प्रसार्याथ दक्षिणावर्ततस्ततः ॥
भ्रमरीमाचरेत् पश्चादेकपादोपरिस्थितः ।
नम्रीभूत्वा त्रिपताकं पुरतश्च प्रसारयेत् ॥
हृदि वामं च शिखरं न्यस्य स्कन्धानतशिरः ।
वलनद्वितयं कुर्यादन्ते स्याच्च तकारण(?क?)म् ॥
मूरूलक्षणमित्युक्तं संगीतज्ञैः पुरातनैः ।

Ramakrishna Kavi (*op. cit.* p. 148) compiles *'kaimuri'* as a division of *puṣpāñjali* dance from Nandin, which does not seem to be related to *kaimūru*.

कलामातनुते वर्णैर्विज्ञेया सा कलसिका ।
आदौ तालध्वनिर्धातुरिछा(?च्छ)या कैमुरिः स्मृता ॥

Pilla (=*piḷḷa*) means dimunitive form in Kannada, Telugu and Tamil. *Kai* means 'hand' in these languages. Therefore, *pil(l)amuru*, as a variety of *yati* is a smaller version of *mūru* or *muru*. *Kaimuru* is a form of *muru* in which hands predominate.

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'Muru' is a dimunitive form of *'muruvu'*. In Kannada, it means a turning, twisting, rotation etc. in dancing (Kittel's *Kannada-English Dictionary*, rev. edn., p. 1350), e.g. Harihara, *Girijākalyāṇa*, 2. 106 pr. In Telugu also, *muruvu*, means a kind of dance movement; e.g. Gaṇavarapu Veṅkaṭa Kavi, *Prabandharāja-Veṅkateśvaravijaya-vilāsamu* (108):

लयकोपुदृष्टियुनु नभि
नयमुदुटुदुरम्मु मोडि नयमुन्नति रे
कयुनु ब्रमाणमु हरु वन्
मेयिसिरि यवघळमु मुरुबुमेलँकुव यमरुन्

It has been already mentioned above that when played at the beginning of other *vādyaprabandhas*, *yati* is called *uṭṭavana*. It is so used in *yati*, *gajara* and *rigoṇi*. It is also described as a separate *vādyaprabandha* (SR, 6.1014-1015ab) under the name *uṭṭvaṇī* : it is constructed from pure (*śuddha*) *pāṭas tad-dhi-thom-te*, *vyāpaka* syllables (vowel modifications of the four *sajātīya* classes of consonants) in a somewhat slow tempo and containing the syllable *'dem'* (repeatedly) at the beginning and end.

Vemabhūpāla mentions that *yati* is also called *jhaṅkā* (*Saṅgītacintāmaṇi*, extr. *Bharatakośa*, p. 512) and describes it also as a *deśī lāsyāṅga* (*ibid.* p. 231):

पुरतः पार्श्वतो वा किंचिदुत्प्लुति(-दुद्धृति!)पूर्वकम् ।
चलितं ललितं गात्रमाक्षिपन्ती विलासतः ॥
सामाजिकानां हृदये व्याहरन्तीव नृत्यती ।
यत्र सा कथिता झङ्का श्रीमता वेमभूभुजा ॥

Aśokamalla (*Nṛtyādhyāyaḥ*, 1550, 1551ab, p. 165) describes *śaṅkā* which may be corrupt for *jhaṅkā*; this is given as *lāsyāṅga* in *deśī* usage:

अङ्गानि तावदौद्धत्याच्चालयित्वा सविभ्रमाम् ।
पुनराहार्य तानग्रे पार्श्वयोरपि नर्तकी ॥
वञ्चयतीव चेल्लोकं नृत्येच्छङ्का तदोदिता ।

If the *yati* is constructed with the *pāṭas ta, tha, ga, da* and *ha*, it is called *tīvaṭi* by Paṇḍarīka Viṭṭhala but called *chalivaṭa* by Śrīkaṇṭha as shown in the above extract. This also appears, like *jhaṅkā* to have been used for dancing *deśī lāsyāṅga* of the same name (*cālivaṭa*); Aśokamalla defines it as *deśī lāsyāṅga cāli* itself if rendered rapidly, repeatedly, facing the audience (*Nṛtyādhyāya*, 1520 cd, p. 161). But considering that Veda describes *'tivaṭa'* in terms very similar to those of *tīvaṭi* and *chalivaṭi*, the two words would seem to be synonymous:

नवर्जिततवर्गेण गकारेण क्वचित् क्वचित् ।
निर्मितं बिन्दुना वर्ज्यमिति तादिग्रहोत्तमम् ।

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तालवृत्तानुगम्भीरैः तिवटं परिकीर्तितम् ।
यथा-थै थै तिथा तिथि तै तै त तिगदा (*Bharatakośa*, pp. 251, 252)

Besides the above, it may be noted that *yati* is also known in modified forms as *khaṇḍa yati*, and *avayati*. The former is a fragment of *khaṇḍa pāṭas* containing *yati* and executed repeatedly (SR, 6.1002cd-1003ab), while the latter has a finale of *vyāpaka* syllables and *pāṭas* executed after the *tāla* has rested (SR, 6.1004 cd-1005 ab).

Finally, Śārṅgadeva (SR, 6.955 cd) offers a form of *yati* without any *pāṭas* whatever, on the authority of a different school. This is confirmed by Mokṣadeva also (*Saṅgītarasakalikā*, extr. *Bharatakośa*, p. 513):

इच्छन्ति केचिदाचार्याः यतिं पाटविवर्जिताम् ।

Somarājadeva (*Saṅgītaratnāvalī*, extr. *Bharatakośa*, p. 512) is among the *'kecidācāryāḥ'* who prefer the *yati* without *tāla* :

तालच्छन्दसोऽभिरामे यो विरामः श्रुतिसौख्यदः ।
वाद्यते पाटरहितः सा यतिः परिकीर्तिता ॥

Paṇḍarīka Viṭṭhala has athetised this recension of the *yati*.

93-104. Prahelikā means riddle (or conundrum); it is a renowned form of *citrakāvya* in Saṁskṛta. The following general and literary account of *prahelikā* is based on T.V. Venkatachala Sastry's monumental monograph : *'Kannaḍa Citrakāvya'* (pp. 221-346).

Prahelikā is the most current form of the term which is also known as *pravahlikā, pravahli, pravahlī praśnadūtī, pravhalikā, pravhalīka, pravalhikā, prabalhikā, pravallīkā,* etc. Both the (literary) composition and word are pan-Indian; it is known as *paheliyā* in Prākṛta, *Parhelī, Pahelī* in Panjabi, Bengali and Bihari, *pahaḷī* in Oriya and *Pahelī* in Hindi. According to Bharatamuni *pravahlikā* is derived from *'pravahl'* which means to conceal : *'pravahlate ācchādayati'*. *Prahelikā* is derived from *prahel* which means to suggest, to (only) indicate : *'abhiprāyam sūcayati'*. It is also derivable from *'hil'*; other lexicographers derive if from *'prahilati-abhiprāyam sūcayatīti'*. It is explained as *'dur-vijñārtha-praśnaḥ'* or *'kūṭārthabhāṣitā kathā'*. Therefore *'prahelikā'* is a riddle; a composition which conceals the actual meaning but appears to express some other meaning. Paṇḍarīka Viṭṭhala has summarised this in *'prastutaṁ pihitaṁ yatrānyaprakāśaḥ'*. *Pravahlikā* appears in ancient texts such as *Aitareya Brāhmaṇa, Kauṣītakī Brāhmaṇa, Śāṅkhāyana Śrautasūtra, Āśvalāyana Gṛhyasūtra,* etc. in the context of the propitiation of gods, subjugation of opponent powers, etc.

'Prahelikā' has been grouped by lexicographers synonymously with *praśnadūtī, kūṭa-praśna, duṣṭakūṭa, gūḍhapraśna, gūḍha, gūḍhavākya, śleṣa,* etc.; including variant forms such as *sarvatobhadra, vardhamāna, antarlāpikā, bahirlāpikā, śodhanī, bṛhac-chālinī, mahācālinī,* etc. Its two varieties *ārthī* (related to meaning), *śābdī* (related to

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sound/word) have been described and illustrated. Forms such as *brahmodya, praśna/praśnottara, kūṭa, vivāda, samasyā, gūḍha, hṛdayālikā* are affiliated to *pravahlikā.*

Prahelikā is defined by Dharmadāsa in *Vidagdhamukhamaṇḍana* thus:

व्यक्तीकृत्य कमप्यर्थं स्वरूपार्थस्य गोपनार्थम् ।
यत्र बाह्यान्तरावर्थौ कथ्यते सा प्रहेलिका ॥
सा द्विधार्थी च शाब्दी च विख्याता प्रश्नशासने ।
आर्थी स्यादर्थविज्ञानात् शाब्दी शब्दस्य भङ्गतः ॥

Bhāmaha defines it partially:

नानाधात्वर्थगम्भीरा यमकव्यपदेशिनी । प्रहेलिका सा ...

In Kannada, forms such as *cadur, jāṇ beḍa(ṅ)gu, padir* and *muṇḍige* belong to the same family as *prahelikā* and contain an 'external and internal' meaning, the latter being concealed under or by, the latter. The earliest known reference to *heḷikā* (=*prahelikā*) is in *Kavirājamārga* (9th cent. A.D.): it is also called *peḷike* in *Kāvyāvalokana* of Nāgavarma which is an extract from an earlier source. In Kannada, *prahelikā* is called *ogaṭe, ōgaṇṭe. ogaṭu,* the earliest such occurrence being in Nāgavarma's *Kāvyāvalokana* (A.D. 1042).

Some forms of riddles are discussed in *Kāmasūtra* of Vātsyāyana: *pratimālā, durvācakayoga, mlecchitavikalpa, sampāṭhya, mānasī, kāvyakriyā, kriyākalpa, ākīrṇamantra, parāvyāmohana,* etc. *Viṣṇudharmottara purāṇa* and Daṇḍin's *Kāvyādarśa* are probably the earliest systematic sources for *prahelikā.* Daṇḍin classifies it twofold as *satprahelikā* and *duspraheliká;* there are 16 and 14 of them respectively. He describes the following *satprahelikās:* (i) *samāgatā* (meaning is concealed in *padasandhi*) (ii) *vañcitā* (using a word well known in another situation and concealing the real meaning in it, e.g. *kubjā* for *kānyakubjā*) (iii) *vyutkrāntā* (concealment through distant syntactical connection) (iv) *pramuṣitā* (meaning understood with difficulty because of words scarcely used in such contexts, e.g. *kani-kanyā, candra-manohara, kāl* = feet) (v) *samānarūpā* (concealing intended meaning in secondary words, e.g. *pañcapallavā vallarī*–tender damsel) (vi) *paruṣā* (hard; grammatical rectitude resulting in poor emotivity, e.g. *surālaya, saure sarasi, majjantaḥ, mattāḥ, bhramanti* apply equally to the gods and the inebriated) (vii) *saṁkhyātā* (organising words to mask the intended meaning and conveying the latter through numbers or numerograms) (viii) *prakalpitā* (the denotative meaning accrues from the words but is masked by the adjectival terms which suggest a different meaning) (ix) *nāmāntaritā* (the deriving of an alternative name through the multiplicity of meaning which a word possesses, e.g. *'sanātana'-tana, ātana, n+ātana=nātana, sa+nātana=sanātana*) (x) *nibhṛtā* (suggestion of a different meaning through the use of synonyms) (xi) *sammūḍhā* (a distinct meaning emerges from the words, but the purport or import is left unexpounded thus causing confusion) (xii) *pārihārikī* (*yogamālā*) (evolving a meaning by stringing together like a garland famous names progres-

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sively (xiii) *ekacchannā* (between *āśrita* and *āśraya, āśrita* is expressed but *āśraya* is concealed) (xiv) *ubhayacchannā* (both *āśrita* and *āśraya* are concealed). (xv) *samānaśabdā*: the desired meaning is augmented by the use of a synonym or equivalent word) (xvi) *saṅkīrṇā* (combination of two or more *prahelikās*). *Viṣṇudharmottara purāṇa* describes eighteen varieties of *prahelikās*, without illustrations; many of these correspond to the foregoing: *samāgatā, vanditā, duḥkhitā, pārihāsikā, paruṣā, saṁkhyātā, kalpitā, nāmāntaritā, nibhṛtā, samānaśabdā, vyāmūḍhā, gucchā, saṅkīrṇā, vyabhicāriṇī, vṛttabandha-nidarśitā, naṣṭākṣarā, varṇabhraṣṭā* and *leśā*. Among these, *vyabhicāriṇī, vṛttabandha-nidarśitā, naṣṭākṣarā, varṇabhraṣṭā, parihāsikā* and *leśā* are new.

Other rhetoricians have added other *prahelikās* to the foregoing from time to time, e.g. Rudraṭa (*Kāvyālaṁkāra*)—*spaṣṭa-pracchannārtha prahelikā*; Bhoja (*Sarasvatī-kaṇṭhābharaṇa*)—*cyutākṣara, dattākṣara, cyutadattākṣara, muṣṭi, bindumatī* and *arthavatī*:

An example from Daṇḍin for *sammūḍhā* will have to suffice; thus

शयनीये परावृत्य शयितौ कामिनौ रुषा ।
तथैव शयितौ रागात् स्वैरं मुखमचुम्बताम् ॥

The hero (*nāyaka*) and his beloved had a lover's tiff while in bed, and turned away from each other (and lay back to back) and in this way (*tathaiva*) kissed each other! How is this possible? The seed of the *prahelī* lies in *'tathaiva'* which causes the confusion; if it is interpreted 'as before' (*yathāpūrvam*) meaning they lost their anger, became (and lay) as before and kissed each other, the riddle is solved.

In Kannada the author of *Kavirājamārga* discusses and illustrates eight *praheḷikās*: *bhāve/bhāme, nusuḷ, aspaṣṭākṣara, varṇavyatyaya, binducyutaka, ornuḍi, varṇacyuta/akṣaracyuta, cyutadattākṣara* and *samastaka/samanti/samanta. Kāvyovalokanam* adds two more: *uḷivu* and *nāmāntarita*. A few more have been added by *Udayādityālaṁkāra, Mādhvālaṅkāra, Apratima vīracarita*, etc. A large number of these and others occur in Kannada literature.

We have to be content with an example each from a few major types. *Poetry* (a): Śāntakavi, *Satyendra-colaṇa-sāṅgatya* (on jackfruit, pseudomardala).

नडुविगे मद्दळे जडिदुकोण्डिरूवुदु । नुडिसलरियळोंदु गतिय ।
ओडलोळमृतरसव मडगिकोंडिरुवळबीदि । एडेयलि तंदुमारिदरू । (२.२७)

(b) *Pāñcāḷa Gaṅga-Cennarāmana-sāṅgatya* (Lord Ganeśa : 3 bodies, 6 feet, 9 heads, nine mouths, two tails, four hands, 18 eyes). Solution—Ganeṣa on mouse, wearing a belt of the seven-hooded serpent):

कायवे मूरु कालारु मस्तक नव । बायि ओंबत्तु बालेरडु ।
कय्गळु नाल्कु कंगळरवे हदिनेंटु । मेय्यिक्कि नानेरगुवेनु ॥

Beḍagina vacana: Madhuvayya :

कुदुरेय नरि कोंदु नरिय इरूळे तिंदु ।
आ इरुळे तन्नता सत्तितु अर्केश्वरलिगंवनरिवुदक्के ।

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(A jackal ate a horse : an ant ate the jackal ; the ant died by itself in order to know, realise-*arkeśvaraliṅga* : Solution—horse, modified *prāṇavāyu* ; jackal-arousal of the knowledge of *praṇava*; ant = subtle knowledge of perfection ; died by itself-dissolved in *parabrahman*)

Song (*Muṇḍige* of Kanakadāsa):

ಎಂದೆಂದು ಇಂಥ ಚೋದ್ಯವ ಕಂಡಿದ್ದಿಲ್ಲವೊ । (ಪಲ್ಲವಿ)
ಅಂಗಡಿಬೀದಿಯಳೊಂದು ಆಕಳ ಕರೂ ನುಂಗಿತು ।
ಲಂಘಿಸುವ ಹುಲಿಯ ಕಂಡ ನರಿಯು ನುಂಗಿತು ॥ ೧ ॥
ಹುತ್ತದೊಳಾಡುವ ಸರ್ಪ ಮತ್ತಗಜವ ನುಂಗಿತು ।
ಉತ್ತರದಿಶೆಯೊಳು ಬೆಳ್ಳುದಿಂಗಳಾಯಿತಮ್ಮ ॥ ೨ ॥
ಯೋಗಮಾರ್ಗಿ ಕಾಗಿನೆಲೆಯಾದಿಕೇಶವರಾಯ ।
ಭಾಗವತರ ಬೆಡಗಿದು ಬೆಳ್ಳುದಿಂಗಳಾಯಿತಮ್ಮ ॥ ೩ ॥

(Never anywhere is seen such a riddle : calf swallowed a cow , in the bazar street; jackal swallowed a leaping tiger, the serpent sporting in its white-ant-hill swallowed the elephant in rut, moonlight appeared in the north. Solution-bazar street-transactional world; cow-*jīva*, individual soul: calf—*ātman* : jackal—discerning knowledge, *vairāgya*, wisdom : tiger—senses, sensory modalities; serpent—*kuṇḍalnī force;* white-ant hill—*mūlādhāra cakra, bila;* elephant in rut-*ahaṁkāra*, egoistic self; north-crown of the head *brahmarandhra* ; moonlight—*brahmajnāna, ānanda.*)

Sarvajña Vacana

ಹಲ್ಲುಂಟು ಮೃಗವಲ್ಲ ಸೊಲ್ಲು ಸೋಜಿಗವಲ್ಲ
ಕೊಲ್ಲುವುದು ತನ್ನ ನಂಬಿದರ ಇದನರಿದು
ಬಲ್ಲವರು ಹೇಳಿ ಸರ್ವಜ್ಞ

(It has teeth, but is not an animal ; it makes a sound—it is no wonder, it kills those who trust it. Solution—saw)

Praśnottara (Saṁskṛta):

किमाहुः सरलोत्तुंग सच्छाय तरुसंकुलम् ।
कलभाषिणि किं कान्ते तवाङ्गे सालकाननम् ।

(Solution—*sālakānana: sāla+kānana, sa+alaka+ānana*) This is an instance of *antarlāpi.*

Samasyāpūraṇa

रणेन साध्यते सर्वं । मठेन धीयते मही ।
असारे क्रीडते हंसः । कविश्लेषे किमद्भुतम् ॥

The solution lies in adding *'ka' (Ka-viśleṣe)* :

करणेन साध्यते सर्वं । कमठेन धीयते मही ।
कासारे क्रीडते हंसः । कविश्लेषे किमद्भुतम् ॥

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A modern example for *samasyāpūraṇa* in Kannada (P. Basavaṇṇa, *Nirīkṣe*):

मलदोळ् नेलेसिर्पळं वरिसिंद श्रीशम् ।

Solution: बलवाद शेषनं सुत्ति लेसिनं कडेये देवदानवमुख्यर् ।

पोळेव सुधाब्धियोळ् उदिसिक । मलदोळ् नेलेसिर्पळ् वरिसिदं श्रीशम् ॥

The foregoing is a brief account of *prahelikā* in the literary stream, most of which was—and is—rendered in a musical recitation. There are two distinct instances of *prahelikā* within the autonomy of music. The first is the *dantī prabandha* (NN, 3.2.259 and commentary): Jagadekamalla (*Saṅgītacūḍāmaṇi*, MS. Sri Varalakshmi Academy, Mysore, p. 52) says that *dantī* comprehends different varieties of *prahelikās*. The second is the present subject of the NN in which the *prahelikā* is musical *per se*, extended to *tāla* in *gīta, vādya* (and *nṛtya*). Nandakumar and Radhika Nandakumar (Mysore) have extended these *prahelikā* varieties to their dance with my guidance.

Daṇḍin (*Kāvyādarśa*, 3.97) and following him, Bhoja (*Sarasvatīkaṇṭhābharaṇa*, 5.134) have indicated occasions for the performance of *prahelikā*:

क्रीडागोष्ठी विनोदेषु तज्ञैराकीर्णमन्त्रणे ।

परव्यामोहने चापि सोपयोगा प्रहेलिका ॥

i.e. sport, entertainment, conversations or dialogues among experts, in repartee, large conferences of experts discussing important matters (*ākīrṇamantra*=secret, coded language used by persons in public places), in bemusing or puzzling people (by misleading with sleight of words). To these may be added mystic language (*saṁdhābhāṣā*, as in *caryāgītis*, see comm. on NN, 3.2.235c), mystic self-expression (e.g. Śivaśaraṇas, Haridāsas such as Kanakadāsa, Purandaradāsa, Bhāgaṇṇadāsa, Mahīpatidāsa, etc.), putting scholars and orators/*purāṇa* interpreters on their mettle. This applies equally to music and dance *prahelikās*.

As *vādyaprabandha, prahelikā* is described only in NN, and nowhere else in music literature. However, the variety *kaucaṭa* is given by Veda (*Saṅgītamakaranda*, MS., Sri Varalakshmi Academy, Mysore, folio 22a) differently, probably for dance:

एकवारं मुखे हस्तद्वयेऽपि स्याद् द्विवारकम् ।

गणेशः शब्दसञ्चारः तथैवाङ्गान्तरे भवेत् ॥

कौचटं तद्भवेत् तद्वदन्यान्यपि च कल्पयेत् ।

On the other hand, *kaucaṭa* is a feat in *tāla*, equally applicable to music and dance. Similarly, *kvāḍa* is also a dance composition elsewhere. *Avadhāna* has no analogue in dance. It is appropriately named; for it demands great mental concentration in order to perform different *tālas* individually and collectively at the same time with movements of the face, hand and foot repeatedly. The last instance of this feat was performed by Vīṇā Śāmaṇṇa in a *pallavi* in the *rāga nāṭakurañji* at Mysore in the court of Krishnaraja Wadiyar III. It was sustained later

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in Karnataka by Pallavi Ramalingayya, and in recent times by Pallavi Chandrappa and now performed by Nandakumar (great grandson of Pallavi Ramalingayya and inspired by Pallavi Chandrappa). Nandakumar performs different sets of *deśī tālas* and *sulādi tālas* with his left hand and right hand simultaneously in different *gatis* (*naḍais*) for the same *pallavi* and other musical forms.

94cd. yugapat melanam : Two or more *tālas* are combined at the same time in the sense that two such sets are performed simultaneoulsy (a) with the right hand and left hand by the performer (b) by two different percussive instruments e.g. *mṛdaṅga* and *kanjira* or by one percussionist and one *svara* instrument e.g. *vīṇā, violin* or *flute* (c) one set performed by *tāladhārī* (*naṭṭuvan*) and another set performed by a dancer simutaneously.

95a. sarūpāntāḥ: Both *tāla* sets have the same rhythm pattern (*jati*) as they approach *tāla graha* i.e. in their *nyāsa* segments.

95d. tulyamātratva : The total time duration is exactly the same for each of the two sets of *tāla*. But the *tālas* chosen are of unequal time spans for the *āvarta*. So the shorter *tālas* are repeated as many times (integral or fractional) as needed so as to equal exactly the total duration taken by the longer *tālas* so that both synchronise exactly at the *tāla graha* (*eḍupu*). For example, if the shorter *tāla* is *khaṇḍa rūpaka* and the longer *tāla* is *caturaśra dhruva* or *khaṇḍa aṭṭatāla*, and if both have the same *kalā* (i.e. same constant duration in every time unit or 'count;), then the former is repeated twice for every once of the latter; *caturaśra eka* is repeated twice or 2.5 times, other things being equal, for every cycle of *āditāla* or *caturaśra maṭhya tāla* respectively ; *triśra eka* is repeated three times to equal one cycle of *khaṇḍa triputa* and so on. Alternatively, the same result may be accomplished by varying the *laya*. Thus a longer *tāla* is executed in a suitably faster tempo so to equal exactly the duration of the cycle of a shorter *tāla* executed in a slower tempo to coincide in both *graha* and *nyāsa*: or the shorter *tāla* may be performed in a slow enough *laya* to coincide with *graha* and/or *nyāsa* of a longer *tāla* performed at its own natural speed.

96b. tūryatraya: The foregoing (comm. NN, 1.95d) techniques may be used between a singer and a percussionist or between a membranophane (*mṛdaṅga/kañjira*) and idiophone (*ghaṭa*), or between violinist, vaiṇika etc. and a *mṛdaṅga/kañjira/ghaṭa* player or between a dancer and her *naṭṭuva/mṛdaṅga* player.

96d. kuvāḍa: *Tulyamātratva* (**95d**) is achieved by a virtuoso tabla player in a *kuvāḍa* performance in Hindustani music. In this *kuvāḍī* technique, *āḍī* is performed as *āḍī* (*āḍi* is accommodating equally in simply or complexly spaced 24 syllables within $^{2}/_{3}$ i.e. 16 *mātrā* duration). This is somewhat akin to the *tryaśra gati* of Karnataka music; this is continued in *kuvāḍī*-6 syllables are equitably distributed for 4 *mātrās*. According to others, a rhythm structure requiring 20 *mātrās* is accommodated in 16 *mātrās*; according to yet others, the technique of progressive repetition of *āḍi* ratio is *kuvāḍī*. Thus, for example, if 12 syllables are distributed

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equitably in 16 *mātrās*, how many are required for 12 *mātrās*? In other words, 16 : 12 :: 12 : ? The answer is, 9. Thus, 9 syllables executed in 12 *mātrās* is *āḍī*, but 9 syllables executed in 16 *mātrās* is *kuvāḍī*. In this way, *kuvāḍī* is based on *'laya-bheda'*.

98d. varjanīyam prayatnataḥ: If such equations are not scrupulously avoided, virtuosity has no opportunity.

102a. gītaprabandheṣu: Paṇḍarīka Viṭṭhala excludes *praḥelikā* from dance, but others such as Veda extend its application to dance also as in *kaucaṭa*.

59-104. Of the 9 *vādyaprabandhas* described by NN, only three viz. *gajara*, *otā* and *yati* are survivals from an earlier period. These also had changed with the times and were modified by experiment and taste. Thus *gajara* had evolved innovative varieties such as *ālāpacāli* and *pāṭacāli; otā* had yielded place to profuse fragments from instrumental compositions in the second segment in place of profusely repeated *'dem'*. It had also lost the prescription of specific *tālas* such as *caccatpuṭa* and *niḥsāru*. NN does not seem to be aware of its contextual names such as *āvahanī* and *kedāra* from the past, but adds yet another alternative name, i.e. *khaṇḍacāli*, thus offering a new nucleus viz. *cāli* around which a cluster of *ālāpacāli, pāṭacāli, śabdacāli* and *khaṇḍacāli* emerged as a new grouping. This is true of *yati* also. It had undergone many changes and had given rise to numerous auxiliary or equivalent forms through contextual or specific usage. In the process of change it also seems to have lost some of its affiliates such as *khaṇḍayati* and *avayati*. Although SR describes many *vādyaprabandhas* for dancing—which is quite natural and appropriate,—NN is consistently silent on the point. This is strange, for the cymbal bearer is the very first *upakāraka* for a dancer.

The other six, viz. *vyāpakaśrutibhūṣaṇa, pāṭacāli, rudrabhūṣaṇa, pañcadhātu, sūḍakrama* and *praḥelikā* are described by NN for the first time from contemporary practice of *vādyaprabandhas*. All these except the first are named appropriately, for there is no mention of *vyāpaka* syllables in it in NN or RK. They must have been well established in percussive practice in Karnataka for some time because they were known by other names also such as *tāṇḍikāvyāpti, śabdacāli, dalaśṛṅgāra* and *kaḍekaṭṭu*. *'Tāṇḍkā vyāptī'* persists in its association with *vyāpana*, i.e. pervasion, penetration or permeation. The description gives no clue to this. *'Cāli'* means, 'to set up something', 'to move', 'to cause to move' etc. It is used as a suffix frequently to other music and dance terms, e.g. *mukhacāli*. The vigorous movement of *pāṭas*, also called *śabda* at this time justifies the names *pāṭacāli/śabdacāli* for this composition. While Śrīkaṇṭha gives the name *tāṇḍikāvyāpti* as an alternative name to *vyāpakaśrutibhūṣaṇa* attributing it to Paṇḍarīka Viṭṭhala himself (RK, 4.77cd), the latter calls it thus if it is deficient in some characteristics.

Rudrabhūṣaṇa is a numerogram because the composition has eleven segments. *Pañcadhātu* is appropriately named because it has all the five *dhātus* in the same order. Its alternative name is of pure Kannada origin. *Kaṭṭu* means, 'to construct', 'to compose', 'to tie together' etc. *Kaḍe* means end, direction, to churn, to filter,

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to give shape, to fringe, to traverse etc. Thus the name is derived from the five independent *dhātus* being tied together (*'baddhvā'*) by a single terminal piece. *Sūḍa* > *sūḷa* means a predetermined order, loud. *Krama* here means a lineal tradition in Kannada. They are presented for the first time as *vādyaprabandhas*, not fully developed, with a single remark that they are composed of *kūṭa* (etc.) *pāṭas*. However, several works of this period such as Devendra's *Saṅgītamuktāvalī* carry in their MSS. *vādyaprabandhas* set to these very *tālas* for dancing. Each *dhātu* is composed of a single passage, composed in the *tāla* bearing the name of the *prabandha*. *Dhruva prabandha* had no namesake *tāla*; hence it is specially prescribed with the *tāla, nagaṇa* ending in *virāma*, i.e. III—which has evolved into its modern form. However, these *tālas* are not treated collectively, nor in their entirety, nor in *lakṣaṇa* which corresponds directly to their modern analogues, by Paṇḍarīka Viṭṭhala in this chapter. A little later, while describing *deśī tālas;* he also fails to do so while discussing the *sālagasūḍa prabandhas* in Ch. 3-2 of the NN; and after a purely conventional treatment borrowed from SR, he offers a brief remark:

सूडक्रमं वदन्त्यन्ये केचिल्लक्ष्यविशारदाः ।
ध्रुवो मण्ठो रुपकश्च झम्पातालस्ततः परम् ॥
त्रिविडश्चाडुतालाख्यस्त्वेकतालीति क्रमात् ।

Like these, the *vādyaprabandha sūḍakrama* also have no *melāpaka* i.e. *ṭīpi* or *yeḍupu* and presumably have *antara*. Therefore they are of *tāravalī jāti* and have four (or three) *dhātus*.

These new *vādyaprabandhas* had been weaned from the traditional rigidity of construction; thus they had done away with *uttavaṇa, chaṇḍaṇa* and similar integrands. It may be noticed that NN is silent on the explicit application of *jakkā* for *maṇṭha* etc. *sālagas* (SR, 6.954b) and of *antara* (SR, 4.9 cd-10ab), while dealing with *sūḍakrama* in the first or third chapter of the NN. On the other hand, they had developed their own technology in the form of *śekhara* (**68c**) *yamala* (**70a**), *kalaśa* (**72c**), *kalaśa* (**77c**) and *pallava* (**79d**). It may be observed that *'pallava'* had acquired a new meaning by now as a short, charming *pāṭa* fragment, which was repeated at the end of each of the 9 segments of *rudrabhūṣaṇa* in contrast with the namesake group of three words in the first and second segments of the *elā prabandha* (No. 3 *kānta*, 4. *jita*, 5. *matta*; 8 *sumati*, 9. *śobhī* and 10. *suśobhī;* of these, nos, 3, 4, 8, 9 were in slow tempo, while 5 and 10 were sung in fast tempo).

As long ago as c. 1440 A.D. Aṣṭabhāṣākavi Candraśekhara (*Pampāsthānavarṇanam*, 80) reveals familiarity with some *vādyaprabandhas* (replacing the word *yati* with *jati*): *kaḍegaṭṭu, eḍegaṭṭu, jati, khaṇḍajati, upparajati, maḍapu* (*malapa*, SR, 6.992-995ab), *paharaṇe* (*praharaṇa*, SR, 6.984cd-985) pointing to their usage in Vijayanagara.

106cd-108b. This is an echo of SR, 1.1.22cd-24.

109d. nāmagair-galaiḥ : cf. *nāmagatair galaiḥ*, SR, 5.19 ab.

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110a. viśeṣo'tra : *'tu'* in SR, 5.19d has the same force.

111a. viśeṣo'sti : *'viśeso'tra'* in SR, 5.22c.

111cd. NŚ, 31.10 etc., 31.30ff. But the author is directly indebted to SR, 5.27:

आद्यवर्णैः पातकला निःशङ्कः पर्यभाषत ।

113. Illustration : This is a method taught by the ancient masters for determining the precise magnitude in time of the *tāla* components (*avayava*) by relating the latter to *kriyā* and defining *kriyā* exactly with respect to temporal quantity, using an abbreviated notation. Each *kriyā* is designated by its initial letter. Thus *sannipāta= sam, śamyā-śa, tāla=tā, niḥkrāma=ni.* For example, *Cañcatpuṭa* (*caccatpuṭa*) has the form ऽऽ।ऽ́. The *kriyās* assigned for these are: first *guru=saṁ,* second *guru=śa; laghu=tā* and *pluta=sa,* i.e. ऽ *(sam)* ऽ *(śa)* । *(tā)* ऽ́ *(śa).* This is in *ekakalā.* The *tāla* may also be executed thus: ऽ *(śa)* ऽ *(tā)* । *(śa)* ऽ́ *(tā) or* ऽ *(tā)* ऽ *(śa)* । *(tā)* ऽ́ *(śa). Cācapuṭa* (ऽ।।ऽ) in *ekakalā* is executed as ऽ *(śa)* । *(tā)* । *(śa)* ऽ *(tā)*or ऽ *(tā)* । *(śa)* । *(tā)* ऽ *(śa).*

The *mārga tālas* are rendered in *ekakalā, dvikalā* or *catuṣkalā,* the duration of each of which is double that of its predecessor; that is, in *dvikalā* each *aṅga* is doubled; in *catuṣkalā* each *aṅga* is quadrupled. NN gives the *kriyā* execution for the *mārga tālas* in *ekakalā* only. Such *pātakalāvidhi* for these five *tālas* for their *eka-, dvi-* and *catuṣ-kalā* forms may be summarised here from SR (5.27-37, pp. 14 - 20) for the sake of completeness. Further notational signs used are: *avāpa=ā, vikṣepa=vi, praveśa=pra.*

1. *Cañcatpuṭa*

Ekakalā :	*pāta*		ऽ - ऽ - । - ऽ'
	kriyā	(a)	sam - śa - tā - śa
		(b)	sa - tā - śa - tā
		(c)	tā - śa - tā - śa
dvikalā	*pāta*		ऽ ऽ - ऽ ऽ - ऽ ऽ ऽ
	kriyā		ni - śa ni - tā śa pra - vi - śa
Catuṣkalā	*pāta*		ऽ ऽ ऽ ऽ - ऽ ऽ ऽ ऽ - ऽ ऽ - ऽ ऽ ऽ ऽ
	kriyā		ā - ni - vi - śa ā - ni - vi - tā ā - śa vi - pra - ā - ni - vi - sam

2. *Cācapuṭa*

ekakalā	*pāta*		ऽ - । - । - ऽ
	kriyā	(a)	śa tā śa tā
		(b)	tā śa tā śa
dvikalā	*pāta*		ऽ ऽ - ऽ - ऽ - ऽ ऽ
	kriyā		ni - śa tā śa ni—sam

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Catuṣkalā	*pāta*	S S S S– S S– S S– S S S S
	kriyā	ā - ni vi - śa ā - tā vi - śa ā - ni - vi sam

Besides these, there are three more varieties of *cācapuṭa*, derived by progressively doubling the 12 *kalās* of the last, i.e. *aṣṭakalā* of 24, *ṣoḍaśakalā* of 48 and *dvātriṁśatkalā* of 96 units.

3. *Ṣaṭpitāputra*

Ekakalā :	*pāta*	Ś - I- S - S - I- Ś
	kriyā	sam - tā - śa - tā - śa - tā
dvikalā	*pāta*	S S S- S - S S - S S - S - S S S
	kriyā	ni - pra - tā śa ni - tā ni - śa tā pra- ni- sam
Catuṣkalā	*pāta*	S S S S S S - S S - S S S S - S S S S -
	kriyā	ā - ni - vi - pra - ā - ta vi - śa ā - ni - vi - tā ā - ni - vi - śa
(contd.)	*pāta*	S S - S S S S S S
	kriyā	ā- tā vi - pra - ā - ni - vi - sam

4. *Udghaṭṭa*

ekakalā	*pāta*	S - S - S
	kriyā	ni śa śa
dvikalā	*pāta*	S S - S S - S S
	kriyā	ni - śa tā - śa ni - sam
Catuṣkalā	*pāta*	S S S S - S S S S - S S S S
	kriyā	ā - ni vi - śa ā - tā - vi - śa ā - ni - vi - sam

5. *Sampakveṣṭāka*

ekakalā	*pāta*	Ś - S - S - S - Ś
	kriyā (a)	tā śa tā śa tā
dvikalā	*pāta*	S S S- S S- S S- S S-S S S
	kriyā	ni - pra - tā śa - ni tā - ni śa - tā pra - ni - sam
Catuṣkalā	*pāta*	S S S S S S - S S S S - S S S S-
	kriyā	ā - ni - vi - pra - ā - tā vi - śa - ā - ni vi - śa - ā - tā
(contd.)	*pāta*	S S S S - S S S S S S
	kriyā	vi - śa - ā - tā vi - pra - ā - ni - vi - sam

116d. śabdāśabdikā : This third variety is not known either to the ancient or later authorities, including Śrīkaṇṭha (RK, 4.104 ab).

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117b. ādi-madhyāntato grahaḥ : This is a very interesting remark; for it indicates that the *graha* is related to a fixed position in the *tāla* cycle, viz. the beginning, middle or end, rather than in relation to the commencement of song (or dance) in the *tāla* cycle, as is currently the situation in Karnataka music, in which the *tāla* is a continuous, spiralling time measure and is not, in itself, marked with a beginning or end.

117d. naiva praduṣyate : This is an extension, *mutatis mutandis,* of what Paṇḍarīka Viṭṭhala concedes for *deśī rāgas* in his *(Sad)rāgacandrodaya* (2. 2.77, 78 ab):

लक्ष्माणि रागेष्विति लक्षितानि कियन्त उक्तानि विमृश्य दद्यात् ।
न्यासग्रहांशेषु च पूर्णतायां श्रुतौ तथा षाडवऔडवेऽपि ॥
सर्वत्र देशीगतरागवृन्दे श्रीमद् हनूमान् नियमं न चक्रे ।

Thus he cautions that the characteristics of the *rāgas* so far described by him should be critically received, for, *deśī rāgas* change their forms from place to place in accordance with the aesthetic susceptibilities of the people (both musicians and listeners) there. This is why Hanūmān (=Āñjaneya) enunciated the dictum that in the *nyāsa, graha, aṁśa, sampūrṇa, sāḍava, auḍuva,* etc. the rule is not strict in *deśī rāgas.* Viṭṭhala reiterates this in his *Rāgamañjarī* also (*śl.* 41). Such license is admitted by Rāmāmātya (*Svaramelakalānidhi,* 5.17, 18, p. 30), Kallinātha (*Saṅgītakalānidhi* on SR, 2.159, 160, p. 115) and Somanātha (*Rāgavibodha,* author's own comm. on 1.40, 41, p. 30) who explicitly states that in such matters the view of the majority (of performance or listeners) should be followed (*ibid.* 4.5 cd-6) :

यद्यपि देशीरागा देशे देशेऽन्यवेलाख्याः ।
पूर्णौडुवषाडवतास्वंशन्यासग्रहेषु चानियताः ।
तदपि ग्रहादि पूर्णत्वादि च बहुमतजमनुसृत्य ॥

Such relaxation of rule to accommodate changes in the practice in *rāga, tāla,* etc. is a methodological necessity, in music and other areas of creative endeavour where the theory is—and should be—descriptive rather than prescriptive. Where exact preservation of venerated archaic materials was sought, it was called *mārga* and the rules of theory were rigid and inviolable. But where change is inevitable, nay, of the very essence and is considered to be the *modus operandi* of evolution, the secondary rules governing the state of *rāga, tāla,* etc. could be, and were extended, modified, relaxed or even changed as and when demanded by the exigencies of practice.

118. Compare with SR, 6. 335 :

यद्वा लक्ष्यप्रधानानि शास्त्राण्येतानि मन्वते ।
तस्माल्लक्ष्यविरुद्धं यत्तच्छास्त्रं नेयमन्यथा ॥

and Simhabhūpāla's comment thereon (p. 298):

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अथवा सङ्गीतशास्त्राणि लक्ष्यप्रधानानि । ततो लक्ष्याविरोधेन व्याख्येयानि ।

and Kallinātha thereon (p. 298):

(एवं) लक्षणविरोधात् लक्ष्यस्यासमीचीनतामुक्त्वा विषयव्यवस्थया अत्र लक्ष्यस्यैव प्राधान्यं दर्शयति—**यद्वा लक्ष्येति** । एतानि शास्त्रणि देशीविषयाणीत्यर्थः । **लक्ष्यप्रधानानि** लक्ष्यमेव प्रधानं येषां तानि। **मन्वत**—आचार्या इति शेषः ।

119-121. The sixteenth cent. A.D. marked a watershed in the evolution of *tālas* in South India. The *tāla* witnessed several, major, drastic, internal and external changes, wrought by practical exponents, viz. the haridāsas of Karnataka commencing with Śrīpādarāya and recorded by great theorists such as Kallinātha, Paṇḍarīka Viṭṭhala, Aṣṭāvadhāna Somanārya, Acyutarāya, Polūri Govindakavi, Bhaṇḍāru Lakṣmīnārāyaṇa, Śrīkaṇṭha, and a century later, by Veṅkaṭamakhin. I have studied these changes, among others, in the following:

(i) R. Sathyanarayana, *Sulādis and Ugabhogas of Karnataka Music*, pp. 45-62.
(ii) idem. *Karnatakadalli Kalegalu-Saṅgīta*, pt. 1, pp. 101-135.
(iii) idem. *Music of the Mādhava Monks of Karnātaka*, pp. 51-62.
(iv) idem. *Viṇālakṣaṇa-Vimarśe*, pp. 48-54.
(v) idem. "Karnataka Music" in *Aspects of Indian Music*, pp. 47-49.

One of the revolutionary changes which occurred in this period relates to the concept of *tāla jāti*. Originally referring to the kinds of *tāla* such as *tryaśra, caturaśra, khaṇḍa, miśra* and *saṅkīrṇa* (SR, 5.17, 39, 42, 124), they came to measure the total quantity of the *tālāvarta* in *mātrās* as in NN. Here is the first reference to *tryaśra, caturaśra* and *miśra* as signifying six, eight and fourteen *mātrās*, which points to the modern practice. However, *saṅkīrṇa* and *khaṇḍa* are differently defined here. The former includes three varieties of *tālas* having seven, nine and fifteen *mātrās* per *āvarta* (*tāla* cycle). All other *tālas* having other quantities (e.g. 10, 11, 13, 17, 19 etc. *mātrās*; 12 *mātrās* may be regarded as *tryaśra* in *dvikalā*) for *tāla* cycles are designated as *khaṇḍa*.

Next, the *jāti* concept was transferred from the *tāla* to the *laghu*, which was freed from the definition of a four, five or six short-syllable duration, called *deśī, mānuṣī* and *divya* respectively. In its new found independence as a variable *tālāṅga*, the *laghu* became variable in quantity possessing three, four, five, seven and nine units of time.

Such independence of the *laghu* is attributed to Āñjaneya by Acyutarāya in a primary source in his *Tālakalābdhi*, or as a secondary source in his extraction from *Tālakalāvilāsa* of Parameśvara :

आञ्जनेय आह—लघुश्च द्विविधः प्रोक्तः स्वतन्त्राज्जातिभेदतः (*Bharatakośa*, p. 250)

Acyutarāya quotes *Tālakalāvilāsa* on the five *laghu jātis*. This is probably the earliest such mention:

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चतुर्वर्णैस्त्रिभिर्वर्णैः सप्तवर्णैश्च पञ्चभिः ।
नववर्णैः लघुर्भिन्नचतुरश्रादिजातिमान् ॥
यथा—चतुरश्रः चतुर्वर्णः । त्र्यश्रस्त्रिवर्णः । मिश्रः सप्तवर्णः । पञ्चवर्णः खण्डः ।
नववर्णस्सङ्कीर्णः । अत्र वर्ण इति लघुः । मार्गताले पञ्चवर्णो लघुः ।

(*ibid. loc. cit.*)

Śrīkaṇṭha defines *jāti* as the sixth *tālaprāṇa*; he describes five *jātis* called *caturaśra, tryaśra, khaṇḍa, miśra* and *saṅkīrṇa* with the durations of four, three, five, seven and nine syllables respectively.

Polūri Govindakavi, an authority on *tāla*, also gives these five *laghu jātis* and the same temporal quantities (*Tāladaśaprāṇadīpikā*, 85-90, including no. 89 conjecturally supplied by the editor, pp. 21-22).

120d. svayonivat : *yoni* here means *prakṛti*, primary form or model, which is modified into *vikṛtis*; thus a *caturaśra jāti* of 8 *mātrās* is *ekakalā*; of 16 *mātrās, dvikalā*, of 32 *mātrās*, it is *catuṣkalā*, etc.

122. Paṇḍarīka Viṭṭhala admits only *druta, laghu, guru* and *pluta* and their *virāmas* as *tālāṅgas* here. But he employs *ardhadruta* of a quarter *mātrā* value as a constituent of many *tālas* (nos. 64-69, 70 *infra* and calls it *ardhacandra* in **127d** *infra*). But his own disciple, Śrīkaṇṭha is more consistent; he admits *aṇudruta, druta, druta-virāma, laghu, laghu-virāma, guru* and *pluta* as constituents of *tāla*. The relative values of these are found respectively in the cries of the birds *tittiri* (partridge), *caṭaka* (sparrow), *baka* (crane), *cātaka* (*cucculus melanoleucus*), *kokila* (cuckoo), *vāyasa* (crow) and *kukkuṭa* (cock). (RK, 4.110, 112).

123 cd-125ab. Compare with the synonyms offered by Śrīkaṇṭha (RK, 4.113-117):

(i) *aṇudruta* : *ardhadruta, kabindu, ardhacandra, aṅkuśa, dhanus*
(ii) *druta* : *bindu, vyañjana, śūnya, kha, ardhamātrā, vṛtta, valaya, vyoma,*
(iii) *laghu* : *vyāpaka, sarala, hrasva, śirodaṇḍa*
(iv) *guru* : *vakra, dīrgha, dvimātrā, pūjya, ga, kalā, keyūra, nūpura, hāra, tāṭaṅka, kaṅkaṇa*
(v) *pluta* : *trimātrā, dīpta, tryaṅga, sāmodbhava, tārasthāna, śṛṅgī*

Polūri Govindakavi adds *avyakta, anunāsika, virāma* for *aṇudruta, nirvāpaka* for *laghu, yamaḷa* for *guru* (*ibid.* 69-73, pp. 18-19). Bhaṇḍāru Lakṣmīnārāyaṇa adds *caturbhāga, candrakalā, pāda* and *śīghra* as synonyms to *aṇudruta, ardhamātrā, kuṇḍala, bindu* and *vyoma* to *laghu, vyāpaka, kalā, hrasva, mātrika* to *laghu, kalāvān, ga, dvimātrā, dīrgha* to *guru* and *tryaṅga, trimātrā, sāmottha, dīpta* to *pluta* (*Saṅgītasūryodaya*, 1.50-52, p. 9).

Another important change in *tāla* related to the time values of the *tālāṅgas*; earlier, these were relative to *druta*; but now a new *aṅga*, viz. *aṇudruta* was introduced, by liberating the *virāma* of *druta* to become an independent entity.

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However, it passed through a transitional, metastable state in the beginning: thus the *virāma*, which was till now regarded as a terminal integrand to only *druta* and *laghu*, came to be used independently also at the same time under the name of *drutārdha, anudruta* or *aṇudruta*. Secondly, its value was ambiguous. Thus Viṭṭhala requires that the *ardhadruta* is to be rendered quickly, in fast tempo (**126cd**); Śrīkaṇṭha gives the scale: instant required to pierce 100 lotus petals piled on one another = *kṣaṇa; 8 kṣaṇas = lava; 8 lavas = kāṣṭhā; 8 kāṣṭhās = nimeṣa; 8 nimeṣas = kalā; 2 kalās = caturbhāga = truṭi; 2 caturbhāgas = ardhabindu; 2 ardhabindus = aṇu; 2 aṇus = druta; 2 drutas = laghu; 2 laghus = guru; 3 laghus = pluta* (RK, 4.97-101). Polūri Govinda gives a similar value scale (*Tāladaśa-prāṇa-dīpikā*, 40-43, pp. 11, 12).

127b-197b. Deśī tālas: The observations of Kallinātha (*Saṅgītakalānidhi*, on SR, 5. 261, 267, pp. 139-142) though made some one hundred years before Paṇḍarīka Viṭṭhala, remain relevant to and reflect the state of *deśī tālas* of the latter's days. Therefore they may be summarised here as a comment on the description of *deśī tālas* in the NN. Kallinātha discusses the problems of (i) synonymous names and similar structures of *deśī tālas*, (ii) the instability and inconstency of the *tālāṅgas laghu* and *druta* and (iii) the *virāma*.

(i) *jhaṇṭuka = aḍḍatāla = niḥsāru vaikunda* = ○○||
(ii) *darpaṇa = madana = makaranda*
(iii) *niḥsāru = haṁsalīla = haṁsa*
(iv) *jayaśīla = kamala*
(v) *udīkṣaṇa = sundara = sagaṇa (maṇṭha) = pratimaṇṭha*
(vi) *dheṅkī = varṇamaṇṭha*
(vii) *karuṇa = amara*
(viii) *tribhaṅgi = ratilīla*
(ix) *krīḍā = nanda*
(x) *śaṅkha = pratitāla*
(xi) *maṅgalābharaṇa = pratimaṇṭha*
(xii) *kāntāra = ratilīla*
(xiii) *kalāpa = vicāra*
(xiv) *tṛtīya = antarakrīḍā*
(xv) *varṇabhinna = rājamṛgāṅka*
(xvi) *abhaṅga = utsava*
(xvii) *vijaya = dvitīya*

Besides these, Śārṅgadeva himself offers some synonyms: *ādi = rāsa, kandarpa= parikrama, krīḍā = caṇḍaniḥsāru, dheṅkī = yojana, (antarakrīḍā = tṛtīya)* and *aḍḍatālī= tripuṭa*. Paṇḍarīka Viṭṭhala offers the following equations: *ādi= rāsa, aḍḍa= kuḍukka, tṛtīya=antarakrīḍā, rūpaka=yatilagna, ḍheṅkī=yojana.*

Secondly, Kallinātha endeavours to explain away these structural synonyms and differences in name on the basis of the *deśī* nature of the *aṅgas* involved. As

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explained below (commentary of NN, 1.246 ab) the *laghu* of the *kuḍukka tāla* to which Gopālanāyaka's *Rāgakadamba-prabandha* was set had a quantity of only 4 short syllables, and hence the *druta*, of only two. But in *aḍḍatāḷi* the *laghu* had a quantity of 5 short syllables and hence its *druta*, of 2.5 short syllables! Again, the *laghu* of *niḥsāru vaikunda* was of 6 short syllables and its *druta*, of 3 short syllables. It must be remembered that these are structurally identical! This situation extended to the *guru* also. In *ḍhenkī tāla* the *laghu* had 5 syllables; hence its *guru*, 10 syllables; in *vallabha maṇṭha*, the *laghu* had 4 syllables and hence the *guru*, 8 syllables. So structurally identical *tālas* differed in their quantities. As a consequence, in some songs etc. there occurred differences in magnitude from one *tāla* cycle to another, i.e. elsewhere, such differences extended within the selfsame single *tāla* cycle in the quantities of *laghu* etc.

The third problem related to the *virāma*: in many *deśī tālas* such as *tṛtīya* and *gajalīla*, the *druta* was followed by *virāma*. Because it had the form of a pause after a *kriyā*, it should be regarded as discontinuous with the *aṅga* which it followed, and had a different (separate) time quantity. In actual practice, *virāma* of *druta* and *virāma* of *laghu* were found to possess half the duration of the *druta* and *laghu* respectively, i.e. the *virāma* of *laghu* was the equivalent of *druta* in quantity. Because of this variability or inconstancy in value, it led to the notion of *virāma* at the end of *guru* and *pluta* also; in short, if one speaks of *guru* ending in *virāma*, this would have, by the same token, the duration of *laghu*. This would be *pluta* itself expressed in another way. Similarly, the *virāma* of *pluta* would have the duration of 1.5 *mātrās* so that *pluta virāma* has 4.5 *mātrās*. Such an equivalent *tāla-aṅga* is not available; also this is directly opposed to established theoretical doctrine and a fallacious usage. It is clear therefore that the *virāma* suffix of *guru* and *pluta* is a reminder of their formal differences engendered in factual or quantitative identity.

Some moderners, says Kallinātha, who are ignorant of Bharata, accept *virāma* also as a *tāla-aṅga* and introduce it even into *tālapratyayas* such as *prastāra*; they boast of their great scholarship before ignoramuses! In doing so however, they illuminate their own ignorance of *śāstra*. *Virāma* shall never be accorded the status or scope of a *tālāṅga* for the following reasons: (a) it has no *kriyā* of its own; (b) it is of the form of the *absence* of *kriyā* (or *kriyā* + *bhāva*?); (c) it is dependent for its existence and quantity on another *aṅga* (which it follows) and (d) it generates formal variegation of a single quantitative event:

अक्रियत्वात् क्रियाभावरूपत्वात् पारतन्त्र्यतः ।
विरूपत्वाद्विरामो न प्रस्तारादिकमर्हति ॥

This is emphasized again by him at the conclusion of this discussion:

क्रियाविश्रान्तिरूपस्य विरामस्य भवेद्यदि ।
प्रस्तारादिकमेतद्धि लक्ष्यानन्त्यं प्रसज्यते ॥

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तत्स्वीकारे त्वतिव्याप्त्या शास्त्रं व्याकुलितं भवेत् ।
अतो विरामसहितप्रस्तारादिकथा वृथा ॥

His conservative fears were realised in just about a hundred years, ironically, in the same royal court of Vījayanagara, by Bhaṇḍāru Lakṣmīnārāyaṇa. Again in historical irony, this innovation also receded into the mists of oblivion soon, and *virāma* became only a textual or historical curiosity.

139 a. pañcāśīti : Despite collative consensus on this reading, actually eighty-six *tālas* are both enumerated and described (including Caturaśra-varṇa tāla).

139cd-197ab. Deśītāla lakṣaṇa : A brief comparative study of the *deśī tālas* described in NN is attempted below using the following sources:

(a) Śārṅgadeva, *Saṅgītaratnākara,* 5.236-311, SR (because this is the most important and general source for NN in chs. 1, 2, 3.2 and 4)
(b) Śrīkaṇṭha, *Rasakaumudī,* 4.139-161 RK (because he is Paṇḍarīka Viṭṭhala's own disciple)
(c) Polūri Govindakavi, *Rāgatālacintāmaṇi,* 5.131-229 RC (because he is approximately a contemporary)
(d) Catura Dāmodara, *Saṅgītadarpaṇa,* 6.752-798 et seq. pp. 132-170, SD. (because he is about two generations later than the author)
(e) — do—*Matāntara,* SDM (")
(f) Lakṣmīnārāyaṇa, Bhaṇḍāru, *Saṅgītasūryodaya,* 1.427-502, pp. 79-98, LS. (because he is contemporary with the author)
(g) Nandikeśvara, *Bharatārṇava,* 7. 437-492, pp. 207-262, BhA (because he is an influential and honoured authority)
(h) Nārada, *Saṅgītamakaranda, Nṛtyādhyāya,* 2.3-74, SM (This source is a reproduction of 'g' with minor variants)
(i) Basavappa Nāyaka, Immaḍi of Keḷadī, *Śivatattvaratnākara,* 6.9.966 ff ST (")
(j) Ramakrishana Kavi (comp.), *Bharatakośa,* for various unpublished sources, *inter alia,* BhK (an important source of fairly reliable information)
(k) Sourindra Mohun Tagore (comp.), *Saṅgītasārasaṅgraha,* 5. pp. 224-227, SSS. (Reproduces 'd' and 'e' without acknowledgement exactly)

It should be noted that the expressions *'virāmāntau drutau', 'virāmāntau laghū',* are taken to mean that the second *druta* or *laghu* carries the *virāma.*

Notation: drutārdha ∪, *druta* ०, *laghu* ।, *guru* ऽ, *pluta* ऽ́, *niḥśabda* +, *virāma* .

Of the 86 *tālas* described in NN, the following 32 are uniquely described by Paṇḍarīka Viṭṭhala and have no correspondence elsewhere:
sambhrama (8), *śarabharāja* (10), *kambuka* (*kanduka*? 13), *jagadvijaya* (16), *vibhrama* (17), *vicitra* (18), *jaḍavat* (19), *rājavallabha* (20), *nāgarāja* (21), *hemātapatra* (29), *purandara* (30), *bhramara* (31), *maṇḍana* (32), *paṅkaja* (33), *triguṇa* (34), *sundara*

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(35), *viśvasambhava* (36), *candra* (37), *yatimadhya* (42), *kaṅka* (43), *yugarāja* (44), *dhanañjaya* (45), *mayūra* (46), *mṛgarāja* (47), *vikaṅka* (48), *makarabhrama* (49), *atirūpa* (50), *karuṇā* (59), *jagadrañjaka* (62), *rāyabhayaṁkara* (68), *cūḍāmaṇi* (70), *ripubhayaṁkara* (71).

Besides the verse number (or its quarters, abcd), the serial number of the *tāla* is also indicated below for ready reference :

140ab. (2) **brahma** : RK, 153ab: *laghur-dau-*।ऽ.....।ऽऽ।ऽऽ।ऽऽऽ।

BhK, p. 426 (*Tālaprastāra*), *nasau drutau laghur-dau ca plutaśca* : IIIII5ऽऽ।ऽऽ5́

140cd. (3) **arjuna** : SDM, BhK, p. 28 (Veda, *Saṅgītamakaranda*) : ।ऽ́। at the end *vice* ।ऽ।

141ab. (4) **yatiśekhara** : This corresponds to variant readings in SDM, but in SDM proper, the seventh *aṅga* 'ऽ' is doubled to 'ऽऽ', i.e.ऽ।ऽ।ऽऽऽ।ऽऽ।

141d-142ab. aḍḍa tāla (16): BhK, p. 9 (Madanapāla, *Ānandasaṁjīvanī*) II ऽऽ

143c. sama (9) SDM, ।ऽऽ́; **mukharī** is offered as alternative name. LS (1.471cd. p. 89) II ऽ́ऽ́

144cd. citra (11) RK, SD, BhK (SD): only ∪

145bcd. kambuka (13) LS, 1.479a, p. 92 IIII5

146ab. carcarī (14) SR ऽऽ́ ..... (eight). SD. ऽ5́ ..... (eight)

152a. eka (22) SDM ।ऽ। (!). BhK, p. 92 (Nānyadeva, *Bharatabhāṣya*) ऽII or 5

152bcd. antarakrīḍā (23) LS, 1.444a, p. 82 ; but BhA, 7.484 cd, p. 253. IIऽऽऽ́

153ab. pratimaṇṭa (24) SR, SD II5 or 5II ; LS, 1.485 b. p. 93. II55II, BhA, 7.462 ab p. 233 III5II

154ab. kuṇḍanācī (26) SDM, BhK, p. 140 (Veda, *Saṅgītamakaranda*) ऽ।ऽ।।ऽ।।ऽ। p. 152 (*Tālalakṣaṇa*) ऽऽ।∪∪ऽ।ऽ।∪∪।ऽ।ऽऽ।

154cd. mahāsanni (27) SDM ऽऽऽIIऽ।ऽ।ऽIII but BhK, p. 480 (SDM): ऽऽIIऽ।ऽऽ।ऽII

155ab. jhampā (28) SR. ऽ́ऽ́।

161. sundara (35) BhK, p. 731 (Kumbharāja, *Saṅgītarāja*) 555 555

162cd. candra (37) SDM IIऽऽ́ऽऽऽIIऽऽ́

164cd. rati (41) SD concurs; but SDM (variant reading) ऽIIऽऽऽ।

169. mṛgarāja (47) BhK, p. 503 (Lakṣmaṇa): मृगराडिति विख्यातो द्रुतात् सङ्कीर्णलो भवेत् ऽ। ? ऽ।́ ?

172cd. candrakalā (51) BhK, p. 201 (Sāḷva Gopatippendra, *Tāladīpikā*; Hammīra, *Śṛṅgārahāra* concur; but Madanapāla, *Ānandasaṁjīvani* drops final *laghu*)

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173cd. tryaśra varṇa (53a) BhA, 7.450 cd, p. 222. ।००।ऽ

174. miśra varṇa (53 b). BhA, 7.451 ab, p. 222 correctly reads प्रति तुर्ये विरामान्तं मिश्राख्ये द्वादश द्रुता: ०००ऽ ०००ऽ ०००ऽ but its editor emends *'turye'* to *trayam.* LS, 455, p. 85 : ०००ऽ ०००ऽ ०००ऽ ऽ ऽ००(ऽ।)ऽ ; SR, SD, omit penultimate *laghu.*

175cd. vīravikrama (54) LS, 1.448 ab. p. 83. ।००ऽ ; BhA, 7.445 cd. p. 216. ।।००ऽ

178ab. turaṅgalīla (60) SR, ऽऽ ००; BhA, 7.455 cd. p. 227. ००।

180a. maṇṭha (63) SR. ।।ऽ।।ऽ।।ऽ।।ऽ + ; RK, SD, ।।। ।ऽ। ; RK (alternative view) ऽऽऽ ।ऽऽ ऽ।ऽ ।।ऽ ऽऽ। ऽऽ। ; LS, ।।ऽ।।।। + or ऽ।। ++ ; BhA, ।।ऽ।।।, *anya maṇṭha* : ऽऽ।ऽऽ +

180b-181ab. lakṣmī (64) RK *druta* in the 8th position is doubled: ००। ∪∪०।००∪∪०∪००∪० SD, ००। ∪∪०ऽ०।∪∪ऽ००।००ऽ।

181bcd. kalyāṇa (65) SDM ०००ऽ∪०ऽ∪०००० ऽ but SD (BhK, p. 123). ०००ऽ

182. kumbha (66) SDM ०००००∪०ऽ।०∪०ऽ।।०ऽ; BhK, p. 143 (*Tālalakṣaṇa*) ०००००।।००।।।०।

183ab. tripuṭa (67) SDM ०००ऽ

185cd. gaja (69) SD ।।ऽ।

189cd-190ab. siṁhanandana (74) LS, 1.461, p. 86. ऽऽ।ऽ।ऽ००ऽऽ।ऽ ।। + ? -।।।। ++++ ?

BhA, 7.456, p. 227. ऽऽ।ऽ ।ऽ०० ऽऽ।ऽ ।ऽ ऽ।।+

190cd. siṁhalīla (75). SR, ०००।; LS, 1.447 ab. p. 83. ।०००।; BhA, 7.440cd, p. 211. ।०००।

191ab. haṁsalīla (76) SR, SD ऽ।

192cd. śarabhalīla (78) BhA, 7.454cd. p. 226. ।०।०।०।०।।

194a. samakaṅkāla (79 b) SD, SDM. ।००

194c. pratitāla (80) SD, ।।००ऽ

195a. vijaya (82) SD, ऽ ऽऽ ; SDM, ऽ।ऽऽऽऽऽ ००० ; BhA, 7.459 cd, p. 230. ऽऽऽऽ

195b. jaya (83) SD, ।ऽ।।।००ऽ; LS, 1.38 bcd. (= *catustāla*) ऽ०००; BhA, 7.462cd, p. 234. ।ऽ।।।००ऽ, but 7.490 cd. p. 259. ।ऽ।।००ऽ also.

195cd-196ab pṛthvīkuṇḍala (84) SDM gives the *lakṣaṇa* as follows (pp. 155, 156)

तपौ मलौ पलौ ग: पो भोऽशब्दो लचतुष्टयम् ।
वेदद्रुता लघुद्वौ त्यौ जपौ लौ सगणस्तथा ।

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अशब्दं लचतुष्कं स्यात् पृथ्वीकुण्डलसंज्ञके ॥

i.e. ऽऽ।ऽ́ऽऽऽ। ऽ́। ऽऽ́ऽ॥ + ।।।।oooo॥ऽऽ॥ऽऽ।ऽ।ऽ́।।।।ऽ + ।।।।

SDM variant reading:

पगौ लघुद्वयं ज्ञेयं अशब्दं लचतुष्टयम् ।
वेदद्रुताः क्रमाज् ज्ञेयं लद्वयं तगणस्तथा ।
लगौ जगणपौ तौ च सगणश्च तथा भवेत् ।
अशब्दं लचतुष्कं स्यात् पृथ्वीकुण्डलसंज्ञके । (*ibid. loc. cit.*)

i.e. ऽ́ऽ॥ + ।।।।oooo॥ऽऽ॥ऽ।ऽ।ऽ́ऽऽ।ऽऽ।।।ऽ + ।।।।

Sudhākalaśa (*Saṅgītopaniṣatsāroddhāra,* 2.95, 96) defines *pṛthvīkuṇḍala* differently and has named it as *tālaratnākara* also:

पृथ्वीकुण्डलतालस्तु जायते षष्टिमात्रिकः ।
तालरत्नाकरं नाम तस्यास्माभिः प्रतिष्ठितम् ॥
पृथ्वीकुण्डलताले (a) स्युर्नयौ नो नमभा यभौ (b) ।
यभौ तो यगणश्चैव (c) जगणाच्च गुरुः क्रमात् ॥

variant readings are (b) नौ तो for नो; (c) तौ for तो (d) तो नसभा यभौ गुरुः क्रमात् ।

197ab. simhavikrama (86) SR, SD, ऽऽऽ।ऽ́।ऽऽ́

197cd. ff. Prastāra : It is clear from the above that fancy, rather than system or method, governed the creation of *deśī tālas*; therefore their number could be unlimited. Indeed, the number of *tāla* forms which may be derived from the permutation of different number and order of the various *tāla-aṅgas* is almost infinite. Obviously then, all possible *tālas* can neither be comprehensively catalogued nor individually remembered. The genius of Hindu scholarship in mathematics, metrics and music has evolved devices which enable any one with a modicum of initiation into arithmetical operations to acquire such knowledge. Such devices are known as *pratyayas* (certain knowledge).

'Pratyaya' is derived from the verbal root 'i' (*prati* + *'iṇ'* = 'to go to','to go against', 'to go towards' or 'against', 'go to meet', etc. Pāṇini, 3.3.56). Its several meanings include confidence, trust, cause (*hetu*), oath (*śapatha*), understanding (*jñāna*), dependence (*paratantra*), intelligence (*buddhi*), conduct, renown, exact determination, Viṣṇu, tasty, sweet, cooperator, etc. In grammatical parlance it means an affix or suffix added to (nominal, verbal or participle/gerund) roots to form verbs, substantives, adjectives and all derivatives: प्रकृत्युत्तरजायमानाः, प्रत्यायन्तीति सुप्-तिङ्-कृत्-तद्धिताः प्रत्ययाः ।

In the *chandaḥśāstra, pratyaya* is a technical word: प्रतीयतेऽनेन इति, प्रतीयते संख्यादिकं एभिः ते प्रत्ययाः । That is, the number, form, position, etc. (*'ādi'*) of prosodial struc-

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tures are known exactly (*prātīyate*) from them. These are mathematical devices. They are six in number and are collectively designated *ṣaṭpratyaya.* They are *prastāra, naṣṭa, uddiṣṭa, ekadvyādi-la-ga-kriyā, saṅkhyāna* and *adhvayoga.* Of these, *prastāra* consists of preparing a table of *laghu-guru* arrangements in the foot of the given metre by systematic permutation. *Naṣṭa* is the determination of the actual form (i.e. structure) of the metre if its serial number in the above table is known. *Uddiṣṭa* consists of finding out the serial number of a metre in the above table if its form is known. *Ekadvyādi-la-ga-kriyā* consists of determining the number of metres ending in *laghu* and those ending in *guru* in a total of such structural permutants. *Saṅkhyāna* is the finding out of the total number of permutations possible in a given metre directly without performing *prastāra. Adhvayoga* is the determination of area (length and breadth, of an earthen surface) required to write the *prastāra* of a metre. I have dealt with this subject in some detail in my foreword to A. Mallikarjuna Sharma, *Permutative Genius in Tāla in Indian Music,* and shall summarise parts of it while concluding the commentary on *tāla pratyaya* after *sarvapātāla.*

Music has borrowed many concepts from Prosody, e.g. *laghu, guru, pluta, āvṛtti, ṣaṭpratyaya,* etc. Of these, the first four are applied to *tāla* while *ṣaṭpratyaya* is adopted to *tāna, tāla* and *mela. Tāna* and *tāla* are subjected to *ṣaṭpratyaya* in theory for about a thousand years; *prastāra, naṣṭa* and *uddiṣṭa* are used in the theory of *mela* since about the 16th cent.; to be more precise, *naṣṭa* and *uddiṣṭa* are only implied in the *prastāra.* Only Pārśvadeva describes all six *pratyayas* for *tāla* in the ninth chapter of his *Saṅgītasamayasāra* (pp. 93-96). The most elaborate and comprehensive is of course Śārṅgadeva. Sudhākalaśa gives details of *saṅkhyā,* and for the first time, the *kalita prastāra.* Polūri Govinda treats the subject in both his *Rāgatālacintāmaṇi* and *Tāladaśaprāṇadīpikā.* Acyutarāya deals with *prastāra* in comprehensive detail and *naṣṭa, uddiṣṭa, saṅkhyā,* etc. in some detail in his *Tālakalābdhi.* Paṇḍarīka Viṭṭhala introduces two novel concepts, viz. *mālā* (or *hāra) prastāra* and *viparīta* (reverse) *prastāra* as well as corresponding *naṣṭa* and *uddiṣṭa.* Bhaṇḍāru Lakṣmīnārāyaṇa introduces *prastāra* for *anudruta* combinations also as Acyutarāya does for *virāma.* Catura Dāmodara reproduces these four *pratyayas* from Śārṅgadeva. The great composer, Śyāmā Śāstri, one of the Trinity of Karnataka music, was expert in *prastāra.* Among the modern authors who have written briefly on *prastāra* or have included *aṅga-prastāras* may be mentioned Subbarama Dikshita, Tachur Singracharya Brothers, Tenugupeta Venkataramanayya, K.V. Srinivasa Iyenger, Nadamuni Pandita and S. Subrahmanya Ayyar.

Akella Mallikarjuna Sharma is a great expert and authority of our own times on *tālapratyayas.* His findings on *tālapratyaya* of NN are quoted with his permission. I am thankful to him for permission to quote from his work, *Permutative Genius in Tāla in Indian Music.*

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199a. 'alpa' means, 'small' while **'mahat'** means, 'large'; both terms are relative to each other. Among the four brothers, designated as 1st, 2nd, 3rd, 4th in order of decreasing age, the second is younger to the first, but elder to the third; similarly, the third is elder to the fourth but younger to the second. The first is the absolute eldest and the fourth, the absolute youngest. In the series of *aṅgas—druta, laghu, guru* and *pluta*, each is *alpa* in relation to its successor but *mahat* in relation to its prodecessor. Thus *laghu* is *alpa* of *guru*, but *mahat* of *druta*; *guru* is *alpa* of *pluta*, but *mahat* of *laghu*. *Druta* is absolute (*nitya*) *alpa* while *pluta* is absolute (*nitya*) *mahat*.

199b. Prastāra is begun with the first (from left to right) available *mahat* (*laghu, guru* or *pluta*) in the *tāla prakṛti*. While this is being done, the rest of the *tāla prakṛti* is carried over exactly to the right extreme of each permutation. When this *prastāra* is completed, it is begun with the next available *mahat*, omitting intervening *drutas* (but writing them in each permutation), and continued till every *mahat* in the *tāla prakṛti* is fully permuted. For example in the *deśī tāla* ○S|○S○Ś, *prastāra* commences with the first *guru* because the first *druta* is a *nityālpa* and cannot be permuted. The *guru* has six *prastāras*, viz. S, ||, ○○|, ○|○, |○○, ○○○○, written one below the other in order. Each of these is prefixed with ○ and suffixed with the remaining unpermuted part of the *tāla*, viz. |○S○Ś. Thus the six permutations are (A) (i) ○-S-|○S○Ś (ii) ○-||-|○S○Ś (iii) ○-○○|-|○S○Ś; (iv) ○-○|○-|○S○Ś (v) ○-|○○-|○S○Ś (vi) ○-○○○○-|○S○Ś. *Prastāra* is begun on the next *mahat*, viz. *laghu* which has only two permutations, viz. | and ○○. Each of these added to each in (A), writing the appropriate prefix and the suffix of ○S○Ś. Next, the unpermutable *nityālpa*, viz. *druta* is now suffixed to each permutation and then the next *mahat*, viz. *guru* is permuted into its next structure, each permutation carrying each of the precedent permutations and the constant suffix of the remaining *tāla prakṛti*, viz. ○Ś. Then the next (penultimate) *druta* is carried over to each of the permutations obained so far. Finally, the last *pluta* is subjected to *prastāra*, yielding 19 permutations. Each of these is added to each of the preceding permutations. The *prastāra* is now complete. The final *prastāra* would carry only *drutas*, 19 in number (1+4+2+1+4+1+6) since *laghu*=2 *drutas*, *guru*=4 *drutas* and *pluta*=6 *drutas* in quantity.

199cd-200a-i. If during *prastāra* there is an option between say, a *guru* and two *laghus* or between a *laghu* and two *drutas* to make up for the deficit in the total quantity of the *tāla*, *guru* (*mahat* for *laghu*) and *laghu* (*mahat* for *druta*) should be written in preference to *laghu* and *druta* respectively. If the *mahat* proves to be too large, then the next lower *alpa* (i.e. *laghu* and *druta* in the above illustration respectively) should be written. This method should be continued till every *mahat* in every *prastāra* is progressively decomposed into its lower and lower *alpa*, till only the *nityālpa*, viz. *drutas* remain in the final *prastāra*.

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199cd-200ab-ii. In explication of the text on *prastāra*, Akella Mallikarjuna Sharma has derived the following rules (edited by me):

1. Write the desired *tālāṅga* to be permuted, and if two or more *aṅgas* are to be written, write them anticlockwise from right to left in descending order of value.

2. If there is more than one *aṅga* in the *prastāra*, the permutable *aṅga* at the extreme left should be first permuted.

3. If the *aṅgas* in the extreme left are too small to be permuted further, the immediate next permutable *aṅga* to their right only should be permuted.

4. To permute an *aṅga*, write down the immediate lower *aṅga* in value than the upper *aṅga* in the same column.

5. After writing down the lower *aṅga* (*alpa*) than the one above, a suitable, independent *aṅga* should be written to the left of the *aṅga* already written in order to fill up the remainder of the quantity of the *tāla* (which should be finally expressed in the total number of the lowest, irreducible *aṅga*, which in this case, is *druta*). For the remainder, if two or more *aṅgas* are to be written, they should be written anti-clockwise only, in descending order of value, to the left of the *aṅga* already written.

6. If there are *aṅgas* to the left of the *aṅga* above, the remaining value of the permuted *aṅga* should be added to the total value of all the *aṅgas* written on the left, and a suitable *aṅga* should be written to the left of the *aṅga* already written; if two or more *aṅgas* are to be written, for this total value, they should be written anti-clockwise, in descending order of value, to the left of the *aṅga* already written.

7. The *aṅgas*, if any, occurring to the right of the one being permuted, in the *prakṛti* of the *tāla*, should be carried over to the lower line and written exactly in the same order.

8. The process of *prastāra* should be continued, carefully following at each step the relevant rules, until all the *aṅgas* are reduced to the *nityālpa* so that they cannot be permuted further. In the case of *caturaṅga prastāra* involving *druta, laghu, guru* and *pluta* (or in *pañcāṅga prastāra* including *kākapāda* at the end) the *nityālpa* is *druta*, so that the last permutant contains only *drutas*. This is the kind of *prastāra* which Śārṅgadeva and his successors, including Paṇḍarīka Viṭṭhala have described. However, Acyutarāya, has included *virāma* as an independent *aṅga* while Bhaṇḍāru Lakṣmīnārāyaṇa has included *anudruta* (thus extending the *prastāra* to *pañcāṅga* and *ṣaḍaṅga* respectively). In this case, the *nityālpa* is *virāma* or *anudruta* so that the last permutant has only *virāmas* or *anudrutas* as the case may be.

9. In each permutation, the total value of all the *aṅgas* should be the same, being equal to the total quantity of the *prakṛti*.

201ab-204ab. The above method of *prastāra* is valid only for *laghu, guru* and *pluta* individually and in their various combinations, but not in combination with *virāma*. For, according to Viṭṭhala, *virāma prastāra* attracts the fallacy of *ativyāpti* (fallacy of the too wide or error of over application). If the described characteristic

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occurs in both the species and outside the species, it is *ativyāpti*; here it cannot be asserted that the characteristic is found here and nowhere else. For example, when one says that the cow is white, there are cows which are not white, and there are other entities which are also white. Therefore, the proposition has *ativyāpti doṣa*. If *tālas* containing *druta virāma, laghu virāma, guru virāma* and *pluta virāma* (or only *druta virāma* and *laghu virāma* as posited by Paṇḍarīka Viṭṭhala in **126ab**), there would be an overlap; many *tālas* are those which occur during the *prastāra* of *laghu, guru*, etc. and their combinations, and some which occur in the latter do not occur in the former. Therefore, the theoretical model loses its exact definition and application, leading to confusion and error. This is why the elucidation of *prastāra* with *druta, laghu, guru* and *pluta* becomes useless.

199ab-200c. An illustration of *prastāra* of the *nityamahat*, viz. *pluta* will, it is hoped, make the foregoing rules clear. The first permutation is, of course, *pluta* itself, ऽ (1). This is equivalent to six *drutas*. It is the first (and last) *mahat* and is therefore written first. Next, its *alpa*, viz. *guru* is written below it. This is equal to 4 *drutas*. In order to fill up the *deficit*, an appropriate *aṅga* is written to the left of *guru*. Of the two possibilities ०० and ।, ।is *mahat* and it can make up the deficit and so is preferred to ००. So ।is written to the left of ऽ. This (।ऽ) is the second *prastāra*. Next, the *laghu* is permuted into ००. This (००ऽ) is the third *prastāra*. In *prastāra* 3, the final *aṅga* is a *mahat*, viz. *guru* and is therefore permuted by writing a *laghu* below it. An appropriate *aṅga* to make up for the total of 6 *drutas* is to be written now. Its *mahat*, i.e. ऽ can do so. This is the next *prastāra*, ऽ।(4). So we have

ऽ (1)

।ऽ (2)

००ऽ (3)

ऽ। (4)

The first *mahat* here (from the left) is ऽ. This is to be permuted by writing । below it. This gives ॥. The deficit is equal to two *drutas*, ०० or ।. Of these, the *mahat*, i.e. ।is preferred. So the fifth *prastāra* is ।।। (5). The first *mahat* from the left is the first *laghu*. This is permuted by writing ० below it, i.e. ०॥; the deficit is now one *druta* and this is written to the left of ०, giving the permutation ००॥ (6). The first *mahat* now is the first *laghu*. So ० is written below this, retaining the final *laghu* as before. Therefore we have ०।. The deficit of 3 *drutas* is made up by writing the first possible *mahat*, i.e. *laghu*, since its *mahat*, i.e *guru* would prove too large, so that in its absence, its *alpa*, viz. *laghu* is written. The quantity of 6 *drutas* is maintained by writing one *druta* at the extreme left. So this gives ०।०। (7). The first *mahat* from the left is the first *laghu*. Therefore its *alpa*, viz. ० is written below it, carrying forward the

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remaining ०। of the *tāla*. So we have ००। This equals 4 *drutas*. The deficit of two *drutas* can be written । or ००; of these the *mahat*, viz. । is preferred, and this is written: ।००। (8). The first *laghu* is now the *mahat*. Therefore ०० is written below it. There are six *drutas* now and so no addition to the left is needed: ००००। (9). The only *mahat* left now is the final *laghu*. So its *alpa*, viz. *druta* is written below it. *Guru* may be written to its left as *mahat*. This has 5 *drutas* in magnitude and therefore a *druta* is written to precede *guru*, thus yielding ०ऽ० (10). So far, the permutations are

ऽ (1)
।ऽ (2)
००ऽ (3)
ऽ। (4)
॥। (5)
००॥ (6)
०।०। (7)
।००। (8)
०००। (9)
०ऽ० (10)

The only *mahat* in (10) is ऽ. Hence its *alpa*, । is written below, suffixing it with the terminal *druta* as before: (।०) (3 *drutas*). *Guru* is too large for completion of *tāla* quantity, hence its *alpa*, viz. । is written to precede the *laghu* just now written: ॥० (5 *drutas*). *Tāla* is now completed by writing the required single *druta* to precede this latest *laghu*, giving ०॥० (11). The first *laghu* is now *mahat*. It is now permuted by writing ० below: ०।० (4 *drutas*). *Tālapūrti* is accomplished by writing । to its left because *guru* as *mahat* proves to be too large, and between । and ००, । is *mahat* and preferred. So the permutation is ।०।० (12). The first *aṅga* of this । is now *mahat*. It is permuted by writing ० below it: ००।० (5 *drutas*). The remaining *druta*, added to precede this last *druta* completes the permutations: ०००।० (13). The fourth *aṅga*, viz. । is now *mahat* (and one *druta* to its right is carried forward as usual). It is permuted by writing ० below it: ००. *Tāla* completion needs four *drutas*, and the highest available (next to *pluta*) *mahat*, viz. *guru* fulfils this condition completely, and no remainder is left. So the permutation is ऽ०० (14) Here, *guru* is *mahat* and so its *alpa*, । is written below it: ।०० (4 *drutas*). *Tāla* completion requires 2 *drutas*, and its *mahat*, viz. । is therefore preferred and is written to precede ।. This leaves no remainder. So the *prastāra* is ॥०० (15). The first *laghu* is now *mahat*. So its *alpa*, viz. ० is written retaining to its right, the remaining *tāla* in the above line i.e ०।०० (5

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drutas). This needs only one *druta* for completion and this is therefore written to the left of the *druta* just written. The *tāla* quantity is now complete: ००।०० (16). The only *mahat* left is the *laghu* in the third position. So its *alpa*, viz. ० is written below carrying forward ०० from the above line: ००० (3 *drutas*). This needs 2 *drutas* for completion and so its *mahat*, viz. । is written to precede it: ।००० (5 *drutas*). The *tālapūrti* is accomplished by writing its *alpa*, ० to its left as the *mahats* ऽ and । are too large. ०।००० (17). The *laghu* in the second position is *mahat* and is permuted by writing ० below it, carrying the remaining ००० from the above line to the right: ०००० deficit of 2 *drutas* is now made up by writing । to precede it as it is the only possible *mahat*, in preference to its *alpa*, ०. So this *prastāra* is ।०००० (18). The only *mahat* is *laghu* in the firt position. So ० is written below it and the rest of the *tāla*, viz. ०००० is written to the right: ००००० (5 *drutas*). This needs only one *druta*; any *mahat* would be too large. So the *druta* is written to precede this last ०. This completes the form: ००००० (19). Since this has only *drutas*, *prāstara* is complete. Therefore the *pluta prastāra* is

ऽ	(1)
।ऽ	(2)
००ऽ	(3)
ऽ।	(4)
।।।	(5)
००।।	(6)
०।०।	(7)
।००।	(8)
०००।।	(9)
०ऽ०	(10)
०।।०	(11)
।०।०	(12)
०००।०	(13)
ऽ००	(14)
।।००	(15)
००।००	(16)
०।०००	(17)
।००००	(18)
०००००	(19)

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204ff. saṅkhyā: This is a device to determine the number *(saṅkhyā)* of all possible permutations, and among them, the number of permutations ending in *druta,* in *laghu,* in *guru* and in *pluta* in a given *tālaprakṛti.* This is done without performing *prastāra.* These numbers are related to the number of *drutas* (or other *nityālpa,* viz. *anudruta* or *virāma,* if admitted, to which the given *tāla* may be reduced, i.e. the number of *drutas* occurring in its final *prastāra.*

205ab. These four numbers, the just precedent, the second, fourth and sixth to the left of the *saṅkhyā* (final) number are of crucial importance in all *tālapratyaya* calculations.

205b. The question of absence of the preceding fourth and preceding sixth arises in the *naṣṭa-pratyaya.* In such a case, the preceding third and preceding fifth (and in higher *saṅkhyā,* the preceding seventh if the preceding eighth is absent) are regarded as representing their next higher ordinal numbers and taken for adding.

206cd. Suppose the given *tāla (iṣṭa tāla)* has a quantity equivalent of 10 *drutas.* Then the *saṅkhyā* series must be up to the tenth position; if it has the equivalent of 7 *drutas,* the last number in the series will be serially the seventh.

207. Saṅkhyā Procedure: 1. First a row of number of *drutas,* progressively increased by one is written and the appropriate *aṅga* or combination of *aṅgas* is written for each.

2. For obtaining the *saṅkhyā* series, the number 1 and 2 are written in order. If 'n' is the serial position of the number sought in the series, then the sum of (n–1) i.e. the last number so far obtained, (n–2), (n–4) and (n–6) is obtained and this is written in the nth position. In other words, if the last number so far derived is reckoned as the first, then its predecessor (i.e the second to the left, fourth to the left and sixth to the left) are added together and the sum is the *saṅkhyā* for 'n' *drutas,* to be written to the right of the last number so far got. In the earlier stages, e.g. for n= 3,4 or 5, the preceding fourth or sixth number does not exist. In such a case, the previous number, viz. the third or fifth respectively should be regarded as representing the fourth or sixth and should be added to derive the total. The last number derived in this manner for 'n' *drutas* is called its *saṅkhyā.*

Now, to commence the series 1 and 2 are written. For n=1, *saṅkhyā* is: for n=2, *saṅkhyā* is 2, for n=3, the last number written i.e. 2 (n–1) is added to (n–2) =1 giving 3. The precedents (n–4) and (n–6) are absent, as also their representatives. So for n=3, *saṅkhyā* is 3. The series is now 1, 2, 3. For n=4 (i.e for four *drutas),* (n–1) =3, (n–2) =2, (n–3) =1 (n–4), (n–5), (n–6) are absent. So (n–3) is added because (n–4) is absent. So (n–1)+(n–2)+(n–3) =6, *saṅkhyā* for 4 *drutas.* The series has now grown to 1, 2, 3, 6. For n=5, (n–1) =6, (n–2) =3, (n–3) = 2, (n–4) =1. Further, precedent numbers are absent. The sum of (n–1), (n–2), (n–4) = 6+3+1 = 10; for n =6, the values are (n–1) = 10, (n–2) =6, (n–3) =3, (n–4) =2, (n–1)= 5 and (n–6) =1. The sum of (n–1), (n–2), (n–4) and (n–6) = 10+6+2+1 =19. This is the *saṅkhyā* for 6 *drutas*

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i.e for *pluta*. For n=7, (n–1) =19, (n–2) =10, (n–3) =6, (n–4) =3, (n–5) =2 and (n–6)=1. The sum of (n–1), (n–2), (n–4) and (n–6) = 19+10+3+1 =33. The series now is 1, 2, 3, 6, 10, 19, 33. For n=8, (n–1) =33, (n–2) =19, (n–4) =6, (n–6) =2; their sum is 33+19+6+2 =60.

The following table gives n-values serially, corresponding *tāla aṅga* or *aṅgas*, and the *saṅkhyā* therefore, for all values from n=1 to n=20. These *saṅkhyā* values agree closely with those calculated by Sudhākalaśa in his *Saṅgītopaniṣatsāroddhāra*. (2.26ff. p. 20), for n=1 to n=20. Indeed, Sudhakalaśa recommends that *saṅkhyā* should be calculated up to and including, 96 *drutas*.

Table of *Saṅkhyā*

n	1	2	3	4	5	6	7	8	9	10	11
aṅga	o	I	oI	S	oS	Ś	oŚ	IŚ	oIŚ	SŚ	oSŚ
saṅkhyā	1	2	3	6	10	19	33	60	106	191	340

n	12	13	14	15	16	17	18	19	20
aṅga	SŚ	oSŚ	ISŚ	oISŚ	SSŚ	oSSŚ	SSŚ	oSSŚ	ISSS
saṅkhyā	610	1089	1950	3485	6236	11150	19946	35670	63802

The collative source B gives the following *saṅkhyā* series upto and including n=17 as follows: 1 2 3 6 10 19 22 (!33) 60 106 191 340 610 1089 1950 3485 66(!2)3(6), 11150 and below this, another series: 1 2 5 10 22 44 91 180 356 698 1362 2514 4945 10426 19051. These are numbers of the *pañcāṅga prastāra*, involving general permutations for *drutas*. This appears to contain some miscalculations. 356 should be 360 , 698 should be 704, 1362 should be 1378 and 2514 should be 2666, besides others.

208-209. The *saṅkhyā* is an interesting number: Its very formation inheres a property of its composition. It is not only the total number of *prastāras* of any *tāla* of '*n*'*drutas* but is also the total of four kinds of *prastāras*, viz. those ending in *druta*, those ending in *laghu*, those ending in *guru* and those ending in *pluta*. (These are given by the just precedent and the second, fourth and sixth numbers to the left of any *saṅkhyā* numbers. Thus this is an additive property and a continuous process; i.e the **druta**-ending *prastāras* for one *tāla* become the **laghu**-ending *prastāras* of next *tāla* containing **one** more *druta*, **guru**-ending *prastāras* for a *tāla* containing 3 *drutas* (1+2) more and **pluta**-ending *prastāras* for the *tāla* containing 5 *drutas* (1+4) more. Or, viewing this in reverse, i.e. from left to right, a number which gives **pluta**-ending *prastāras* is identical with the one giving **guru**-ending *prastāras* of a *tāla* containing **two** *drutas* less, with the one giving *laghu*-ending *prastāras* of a *tāla* having **four** *drutas* less, and with the one giving *druta*-ending *prastāras* of a *tāla* having **five**

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drutas less. In other words, a *pluta*-ending number of permutations of a *tāla* is the summation of the *pluta*-ending *prastāras* of *tālas* having one, two, four and six *drutas* less. This is true of *guru*-ending, *laghu*-ending and *druta*-ending *prastāras* also. The *saṅkhyā* phenomenon, therefore, may be regarded as a series of progressive summation of four precedent terms in the order n–1, n–2, n–4 and n–6 in an arithmetical series which has an irregular incremental term which depends on this progression, but where the *tālas* generating these *prastāras* are themselves arranged in an airthmetical series with a constant increment of 1, 3, 5, ... *drutas*. The formulation of the *saṅkhyā pratyaya* is then, based on the discovery that the total number of all *prastāras* for a given *tāla* is the summation of the component *prastāras*, arranged systematically into groups each of which has all its permutations ending with the same *aṅga*, and that this is a progressive phenomenon. Secondly, the four groups have each a number of *prastāras* which remaining constant, progresses into other groups, in a manner which is simply related to the increment or decrement in terms of 1, 2, 4 or 6 *drutas*. Thirdly, the system is valid for all four *aṅga prastāras*, and applies, *mutatits mutandis* to the *nityamahat* and especially, the *nityālpa*. That is, it may be extended to *anudruta* or *virāma* as *nityālpa*. Fourthly, the *saṅkhyā* is predicated on the definition of the method of *prastāra* only. Fifthly, though it assumes such *prastāra*, it renders actual *prastāra* unnecessary for obtaining the results that *saṅkhyā pratyaya* offers. Sixthly, it forms the starting point or the base for *naṣṭa* and *uddiṣṭa*, which answer specific questions pertaining to the table of permutations, without necessitating the drawing up of the table itself.

The *saṅkhyā* of a *tāla* of n-*drutas* teaches then, that it is the total number of permutations which are possible in the *tāla*; the just precendent number (n–1) is the number of permutations each of which ends in *druta;* the second to the left (n–2) is the number of all such permutations which have *laghu* at the end; the fourth to the left (n–4) is the total number of permutations each of which terminates in *guru*; the sixth to the left (n—6) is the total number of all *prastāras* each of which ends in *pluta*.

For example, for n=6 (*pluta*): total number of *prastāras* is 19; of these 10 have terminal *druta*, 6 have *laghu* at the end, two have *guru* at the end, while only one has *pluta*. For n = 12, the total number of permutations is 610; *druta* ending permutations are 340, *laghu* ending ones are 191, *guru*-ending ones are 60 and *pluta* ending *prastāras* are 19. For n=19, these numbers are 35670, 19946, 11150, 3485 and 1089 respectively.

210ab-216ab. naṣṭa: This is a mathematical device to derive the component *aṅgas* of a *tāla* in number and order, i.e the form of the *tāla* if its serial number in the *prastāra* table is known. The name of the *pratyaya* derives from the fact that the form of the *tāla* is lost and only its serial number is known and that a method is devised to recover the former using the latter. By semantic extension, the method

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itself is called *naṣṭa pratyaya*, generally abbreviated to *naṣṭa*. As mentioned above in the commentary on *saṅkhyā*, this is also a short-cut method and bypasses the actual, laborious *prastāra*.

Paṇḍarīka Viṭṭhala borrows verbatim his material on *prastāra, saṅkhya, naṣṭa* and *uddiṣṭa* from SR (5. 316-332a), but seems to omit the tables; only B among the collative sources includes the *saṅkhyā* and *pātāla* series, but as marginalia. SR is terse and laconic—almost aphoristic—in these passages; some parts of the text are opaque; for example, the text (SR, 5. 327-328a)

पूर्वश्चेत् पतितो न स्याल्लघुस्तु पतिताद्भवेत् ।
उत्तरेणाकृतार्थेन सहितात्तदसंभवे ।
अकृतार्थेन पूर्वेण

would have remained a blur but for the syntactical hermeneusis by Kallināthā (op. cit. on ibid, loc. cit. p. 168):

पूर्वः पतितो न स्याच्चेत्, पतितादङ्कादकृतार्थेनोत्तरेण सहितात्, तदसम्भवेऽकृतार्थेन पूर्वेण सहिताद् वा लघुर्भवेद् इत्येकं वाक्यम् ।

Therefore, I have borrowed here, the rules for answering *naṣṭa* into which Akella Mallikārjuna Sharma has analysed the above exposition of *naṣṭa*, with my explanatory note:

1. Write the *saṅkhyā* series, upto and including n, where the desired *tāla* has a quantity equivalent to n-*drutas*, such that the final number is just larger than the *naṣṭa* question number i.e *praśnāṅka*. (This *praśnāṅka* is the serial number of the required *tāla* in the *prastāra* table).

2. Subtract the *praśnāṅka* from the *saṅkhyāṅka* (i.e. the last number in the *saṅkhyā* series corresponding to 'n' in rule 1). From this remainder, subtract, one by one the preceding first, second, fourth and sixth numbers of the *saṅkhya* series. (This rule is modified for *viparīta naṣṭa, uparisthita naṣṭa* and *adhassthita naṣṭa*, q.v.)

3. If the first to the left is not subtractable, *druta* is written; if again the next first to the left, i.e. penultimate, is also not subtractable, again another *druta* is writen. The same process should be continuted until a figure is subtracted.

Note: If the first to the left (which is the number of *druta* ending *prastāras*) is not subtractable, *druta* is written; if the second, fourth and sixth to the left also prove to be too large to be subtracted from the remainder, each of these being in the penultimate (n–1) position of the respected unsubtractable *saṅkhyā* number, represents the *druta sthāna*, write a *druta* in each case. In other words, each unsubtractable *saṅkhyā* number is the starting point for the next operation.

4. If a figure (*first*) is subtracted write a *laghu* and leave off the proceeding figure (*second*) of the above subtracted figure. But if this preceding figure which is the second one is also consecutively subtractable, write *guru* in total and leave off the

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fourth figure. But if this fourth figure is also consecutively subtactable, write *pluta* in total and leave off the sixth figure.

Note: If the first (n–1) number to the left of the *saṅkhyā* is subtracted from the remainder, we come to the second precedent number, which is the *laghu* number (because it contains all *prastāras* ending in *laghu*; and we write the *aṅga* of each of these operations as the end-component of the pemutation from right to left progressively). If it is subtractable, reject its precedent *saṅkhyā* number, but write *laghu* (to the left of whatever *aṅgas* have already been written).

If the *saṅkhyā* numbers (n–1) and (n–2), i.e. first and second to the left can be subtracted from the remainder one after the other, *guru* is written (because the fourth from the left of the *saṅkhyā* final number is the number of *prastāras* ending in *guru*) then reject this (n–4) *saṅkhyā* number. But if this can also be subtracted from the remainder (left after subtracting n-2) consecutively, write *pluta* at the extreme left, and reject the *saṅkhyā* number (n–6).

5. Among the left off numbers if we get an undeductible figure being smaller than the remainder, that undeductable figure becomes the starting point and further figures should be written basing upon the preceding figures of the undeductable figures.

Note: During such subtraction, two possibilites arise: (a) a number in the *saṅkhyā* series is not subtractable from the remainder. (b) when a *mahat* is obtained after successive subtractions, a *saṅkhyā* number, (n–1) of the *akṛtārtha* (unsubtractable) is rejected. In either case, the appropriate *saṅkhyā* number (e.g. the just precedent of the rejected number) should be made the new starting point for deriving further *aṅgas* every time such a situation arises. That is, the series for subtraction, viz. (n–1), (n–2), (n–4) and (n–6) should be begun from this point.

6. If the remainder is zero and/or no *saṅkhyā* number is left for subtraction, and if there is still a deficit in the *tāla* quantity, an appropriate number of *drutas* should be added to the left extreme.

Illustrations of Naṣṭa

1. What is the form of the first permutation in the *prastāra* of a 6-*druta tāla*? *Saṅkhyā* series of n=6 is written: 1 2 3 6 10 19. The *saṅkhyāṅka* is 19 and *praśnāṅka* is 1. The latter is subtracted from the former 19-1=18. From this remainder, the *saṅkhyā* numbers n–1, n–2, n–4 and n–6, viz. 10, 6, 2 and 1 are sought to be subtracted one after another 18-10-6-2=0. The *aṅga* got corresponds to the (n–6), i.e. *pluta* (6 *drutas*). This leaves no deficit. So the form of the first permutation is *pluta*, ऽ.

2. What is the form of the 15th permutation in *pluta prastāra*?

Pluta has the quantity of 6 *drutas*. Therefore the *saṅkhyā* for n=6 is written in series: 1 2 3 6 10 19. The *saṅkhyā* is 19 and *praśnāṅka* is 15. The latter is subtracted from the former: 19–15=4. From this remainder, the train of *saṅkhyā* numbers n–1,

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n–2, n–4 and n–6 viz. 10, 6, 3 and 1 are sought to be subtracted. The first viz. (n–1) i.e. 10 cannot be subtracted from 4. Therefore a *druta* is got. But 10 is now the starting point; the subtraction of *its* (n–1), (n–2) ... is now attempted. These are 6, 3, 1. The first of these, 6 cannot be subtracted from 4. So another *druta* is got. This is written to the left of the first *druta*. Now 6 becomes the starting point for subtraction of *its* (n–1), (n–2) etc. i.e. 3, 2. Now, 3 can be subtracted from the remainder viz. 4, leaving a remainder of one. So a *laghu* is written—to the left of the second *druta*. So far the *prastāra* is ।००.

The next number 2 cannot be subtracted from the latest remainder, viz. 1. This is *akṛtārtha* (the unsubtractable). When an *akṛtārtha* thus remains over such that a final remainder (of one, in this instance) is still left over *(sāntare)*, another *laghu* is got. Because of this final positive remainder, this second *laghu* remains separate and must be written (to the left of the first *laghu*). That is, it does not fuse with the first *laghu* to form a *guru*, as it would have if the final remainder were zero. Hence the permutation is ।।०० (6 *drutas*). No deficit occurs here requiring the addition of *drutas*. Therefore the form of the 15th *prastāra* is ।।००.

214cd. If after an unsubtractable *(akṛtārtha)* number, a final, positive remainder is left over, this *laghu*, yielded by the *akṛtārtha* does not combine with the previous *laghu* to form a *guru*, but remains discrete. But if the final remainder is zero, this final *laghu* fuses with its precedent *laghu* to give a *guru*. This may be made clear with an illustration.

Illustration of Naṣṭa

3. What is the form of the tenth permutation in *pluta prastāra*?

The *saṅkhyā* series for n=6 *(pluta)* is 1 2 3 6 10 19. The *saṅkhyāṅka* is 19 and the *praśnāṅka* is 10. On subtracting the latter from the former (19–10=) the remainder is 9. The train of the *saṅkhyā* numbers n–1, n–2, n–4 and n–6 viz. 10, 6, 3 and 1 must be sought to be subtracted successively from this. Of these, (n-1) i.e 10 cannot be subtracted from 9. So a *druta* is written. Then, (n–2)=6 (or n–1 of 10) can be subtracted from 9 giving a remainder of 3. So a *laghu* is got. The next number (n–4)=3 may be subtracted from this remainder 3 leaving zero behind. Now we have a succession of two *laghus*, but after the final subtraction, the remainder is nil *(nirantara)*. Therefore the two *laghus* fuse into a single *guru*. Hence, the *praśtāra* so far is ऽ० (5 *drutas*). The process of subtractions is completed, but there is a deficit of one *druta*. Therefore, one *druta* is written to the left of the *guru*. So the form of the 10th permutation in *pluta prastāra* is ०ऽ०.

216ab. This line elucidates the situation in which the *naṣṭa pratyaya* yields *pluta*. In example (3) it is seen that two successive *laghus*, obtained by successive subtractions of two *saṅkhyā* numbers fuse into a *guru* if the final remainder is zero.

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This is extended further. If there are three *laghus*, yielded by three successive, continuous subtractions leaving a zero remainder, i.e. if the third of the *saṅkhyā* train, orienting from the one which would generate *guru*, is also subtractable, then the three *laghus* fuse to form a *pluta*. This has been elucidated in example (1) wherein, in a *pluta prastāra* (*saṅkhyāṅka* 19) the *praśnāṅka* is 1. The difference of the two is 18. From this, the numbers n–1 =10, n–2 =6 and n–4 =2 can be continuously subtracted to give nil remainder (18–10–6–2 =0). The three *laghus* obtained from 18–10 =8 (1), 8–6 =2 (2) and 2–2 =0 (3) therefore fuse to give a *pluta*.

4. What is the form of the 32nd *prastāra* in a 8 *druta tāla*?

The *saṅkhyā* for n=8 is 1 2 3 6 10 19 33 60. The *saṅkhyāṅka* is 60 and the *praśnāṅka* is 32. The difference is 60–32 =28. The first precedent (n–1)=33 cannot be subtracted from the remainder. So a *druta* is got. Next, 19 may be subtracted from 28 to give a remainder of 9. So a *laghu* is got. This is written to the left of the *druta;* Since 19 could be subtracted to give a *mahat*, the next number 10 is rejected. If 10 were also subtractable, a *guru* would have resulted. In that case, the next number 3 would have been rejected.

Now, the rejected 10 is made the starting point to begin the subtraction of n–1, n–2, n–4 and n–6. Its n–1 is 6 and may be subtracted from the remainder 9 to give a difference of 3. Its (n-2) viz. 3 may also be deducted from this remainder, leaving a remainder zero. Therefore, the two successive subtractions (which should have given two separate *laghus* if the remainder were positive) give a *guru*. This is written to the left of the *laghu*. So the *prastāra* is ऽ।० and the process is complete because the final remainder is zero. This has 7 *drutas* and still requires one *druta* for *tāla pūraṇa*. This is written to the left of the *guru*. So the 32nd *prastāra* of a 8 *druta tāla* takes the form ०ऽ।०.

216cd-218ab. uddiṣṭa pratyaya: This is the opposite of *naṣṭa*; it is a mathematical device to find out the serial number of a permutation if the form of the *tāla* is known. It is, like *naṣṭa pratyaya* based on *saṅkhyā pratyaya* and has a method which is the opposite of that of *naṣṭa*. Like *naṣṭa* it also bypasses the necessity of performing actual, laborious *prastāra* of the given prototype *tāla*.

It has been seen from *naṣṭa* that the *nityālpa*, viz. *druta* is generated from an unsubtractable *saṅkhyā* number in the (n–1) position and the *mahats laghu, guru* and *pluta* are derived from subtracted *saṅkhyā* numbers in the (n–2)th, (n–4)th and (n–6)th positions relative to the appropriate *saṅkhyā* number. Those numbers which generate the *mahats* may be called *mahad-aṅkas*. These are found out, added and the sum is subtracted from the respective *saṅkhyāṅka*. The remainder is the serial number of the desired permutation form. This method is modified for *viparīta uddiṣṭa, upariṣṭhita uddiṣṭa* and *adhaḥsthita uddiṣṭa* (q.v.) suitably.

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Illustration of Uddiṣṭa

1. What is the serial number of ऽ́ in a 6 *druta prastāra*?

The *saṅkhyā* series for 6 *druta tāla* is written: 1 2 3 6 10 19. *Pluta* is generated in this series by the successful, continuous subtraction of 10 (n–1), 6 (n–2) and 2 (n–4) which are respectively the *druta, laghu* and *guru* positions and *pluta* is generated at (n–6). The total of these 10, 6, 2 is 18. This is subtracted from the *saṅkhyāṅka* 19 giving 1 for remainder. This is the serial number required. Therefore serial number of *pluta* in a 6 *druta prastāra* is 1.

2. What is the serial number of the permutation of ०ऽ।० in a 8-*druta prastāra*?

The *saṅkhyā* series for n=8 is 1 2 3 6 10 19 33 60. The *laghu* and *guru (mahats)* in the permutation are derived from the numbers 19, 6 and 3. They add up to 28. On subtracting this sum from the *saṅkhyā* number 60, the remainder is (60–28) 32. This is the serial number of the ०ऽ।० *prastāra.*

3. What is the serial number of the *prastāra* ।।००?

This is a 6 *druta-tāla*; its *saṅkhyā* series is 1 2 3 6 10 19. This last *aṅga,* viz. *druta* is the result of the unsubtractability of 10, and the penultimate *druta,* that of 6. The *laghu* in the second position is due to the successful subtraction of 3 and the first *laghu,* of 1, because of a *sāntara* (i.e. positive remainder) subtraction; for a *nirantara* subtraction would have given a *guru* in place of the two *laghus.* (Because a *laghu* is got, the next number 2 is rejected and the remaining 1 is then subtracted). The sum of the numbers yielding both the *mahat laghus* is 3+1 =4. This is subtracted from the *saṅkhyā* number, 19. The difference is 15. Therefore the serial number of the permutation ।।०० in a 6 *druta tāla* is 15.

219-220ab. Viparīta prastāra is reverse or opposite *prastāra* and is uniquely described by Paṇḍarīka Viṭṭhala. From his exposition, the method would appear to be the opposite of regular *prastāra* e.g. instead of writing the *alpa* **below** *mahat,* the first *alpa* in the *tāla* is taken up (from the right, instead of left?) and its *mahat* is written below it. Again, the *tāla-pūrti drutas* are written at the right end rather than the left.

But Akella Mallikarjuna Sharma does not agree with this and proposes the following rules, with the prefatory remark that *viparīta prastāra* is got by writing the regular *prastāra* in the reverse order, i.e. the last permutation (p) is written as the first, penultimate *prastāra* (p-1) as the second, the antepenultimate (p-3) as the third ... the third as antepenultimate, the second as the penuttimate and the first as the last.

Rules: 1. In the first *prastāra* all the *alpas* should be written, equal to the total value of the *prastāra.* In this process, if different *aṅgas* are to be written they should always be written anticlockwise in ascending order of value, from right to left, carefully observing the rules and restrictions, if any.

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2. From left to right, the *aṅgas* should successfully be permuted in reverse order into possible *mahats.*

3. To permute an *aṅga* in reverse order, immediate *mahat* should always be written below the *alpa,* i.e. *laghu* below *druta, guru* below *laghu* and *pluta* below *guru.*

4. *Mahat* should always be written below the *alpa* **if and only if** the value of the *mahat* is not less than the total value of the *alpa* and its predecessors in the upper line.

5. After writing *mahat* below the *alpa* as per rule 4 above, one more *alpa* should be added to make up for the deficit in the *tāla* quantity if any, anticlockwise, in ascending order of value to the left of the *mahat,* carefully observing the rules and restrictions, if any.

6. Whenever an *alpa* is being permuted, all the *aṅgas* occurring to its right, should be brought down and written exactly as they are in the upper line.

7. *Viparīta prastāra* is carried out till all the *aṅgas* of the given permutation become the possible *mahats.*

8. The total quantity of each *prastāra* must be exactly the same, equal to that of the prototype. **Very** *important note:* Subtract the *praśnāṅka* from the *saṅkhyāṅka* and add 1 to the remainder to obtain the corresponding *viparīta* serial number *(uddiṣṭa),* and vice versa.

220cd-221. viparīta naṣṭa: This is a method uniquely expounded by Paṇḍarīka Viṭṭhala. This brief exposition is explained by Akella Mallikarjuna Sharma as follows: Subtract 1 from the *praśnāṅka* of the required *prastāra;* from the remainder, subtract the following *saṅkhyā* numbers respectively: (n–1), (n–2), (n–4) and (n–6) consecutively and follow then the rules as in regular *naṣṭa.*

Illustration: What is the form of the 29th permutation of an 8-*druta tāla*?

The *saṅkhyā* series of n=8 is 1 2 3 6 10 19 33 60. Subtract 1 from the *praśnāṅka*: 29–1 =28; now follow as in regular *naṣṭa.* The answer is ०ऽ० (*vide* illustration no. 3 in *naṣṭa pratyaya* commentary).

viparīta uddiṣṭa: Obtain the numbers of the *mahat* as in regular *uddiṣṭa.* Add 1 to their total and subtract from the *saṅkhyāṅka.* The difference is the serial number of the required permutation. Akella Mallikarjuna Sharma comments: The reverse serial number of a *prastāra (viparīta uddiṣṭa)* is far closer to the total of *mahat* numbers than the corresponding number in regular *uddiṣṭa.* Even the rules prescribed for regular *uddiṣṭa* and *naṣṭa* naturally lead to the *viparīta uddiṣṭa* alone. Therefore this *viparīta uddiṣṭa* is far more important. Paṇḍarīka Viṭṭhala is the only person who discovered this truth in the annals of our music literature.

Illustration: What is the serial number of '०ऽ।०' in the *prastāra* of 8-*druta tāla*?

The *saṅkhyā* series for n =8 is 1 2 3 6 10 19 33 60. Here the final *druta* is given by (the unsubtractability of) 33. The *mahat laghu* is given by (successful subtraction

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of) 19. Therefore 10 is rejected. The higher *mahat* is given by the successive (subtraction of) 6 and 3. These are the only *mahats*. The sum of their numbers is 19+6+3 =28. To this is added 1 (=29). This total is subtracted from the *saṅkhyāṅka* (60–29) =31. This is the serial number of the required permutation.

222-223ab. Druta-hāra naṣṭa and uddiṣṭa: The meaning of '*khaṇḍa catuṣṭaya*' is not clear. The *catuṣṭaya* may refer to the *prastāras* of *drutahāra, laghuhāra, guruhāra* and *plutahāra*. The term *hāra* used here is synonymous with '*mālā*' *(prastāra)* mentioned by Paṇḍarīka Viṭṭhala in his *Rāgamañjarī* (1.59) in connection with the *prastāra* of *svaras* into *tānas*. The *hāra* or *mālā prastāra* is described by only Paṇḍarīka Viṭṭhala. He may be proposing here the joining together of four sections *(hāra catuṣṭaya)* of the *prastāras* containing segments of *druta, laghu, guru* and *pluta* and joining them into a garland *(mālā)* somewhat corresponding to an analogue of *saṁyogameru*.

223cd-225. Madhyarūpa-Uparisthita naṣṭa and uddiṣṭa: These methods are also described by only Paṇḍarīka Viṭṭhala in the entirety of music literature in India. He has divided the *prastāra* table into an upper and a lower region with reference to a medial (middle most) permutation; if the *prastāra* table has an even number of permutations, with reference to two midmost permutations e.g. nos. 30, 31 in a 8-*druta tāla prastāra*. It is because of this ambiguity that the serial number of the medial form is prescribed to be fixed as the first step. In case of ambiguity, the lower of the two medial forms is taken as the first permutation for the lower *(adhaḥsthita)* region, and the higher, for the higher region.

To carry out *naṣṭa* technique, 1 is subtracted from the serial number of the medial form. To the remainder, is added the *praśnāṅka;* the remaining procedure is as in regular *naṣṭa pratyaya*.

To carry out *uddiṣṭa*, the numbers yielding the various *mahat aṅgas* in the given permutation are determined and added, as in regular *uddiṣṭa* from the *praśnāṅka*. The *madhyarūpa* (medial permutation) number is then subtracted from this sum and 1 is added. The total is then processed as in *uddiṣṭa*.

226-227. Madhyarūpa-Adhaḥsthita naṣṭa and uddiṣṭa:

Naṣṭa pratyaya for a permutation lying in the region lower than the medial form is executed by subtracting the *praśnāṅka* from the *madhyarūpa* (medial form) number, adding 1 to the remainder and following the same procedure as in regular *naṣṭa*.

Uddiṣṭa pratyaya of the same is carried out by subtracting from the medial form number, the sum of the *mahat* numbers, adding 1 to the remainder and then following the same procedure as in regular *uddiṣṭa*.

Paṇḍarīka Viṭṭhala has not explicity stated that the medial form number should be taken from the *viparīta prastāra*, but this is presumed because of the contiguity of the subjects; he would have included this under regular *prastāra* if he had

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intended the medial form number to relate to regular *prastāra.*

Because of the brevity of the above exposition, the following rules proposed by Akella Mallikarjuna Sharma are presented here for a clearer understanding of the devices.

Uparisthita naṣṭa: Whether the *saṅkhyā* refers to even or odd numbered permutations, subtract the *praśnāṅka* for the *viparīta* from the medial form number, add it to the latter. For additional number of permutations in the *saṅkhyā,* further subtract 1 also from the total. The remaining procedure is as in regular *naṣṭa.*

Illustration:

1. (*Saṅkhyā* of odd permutations). What is the form of 6th *viparīta prastāra* of 6-*druta tāla* from the medial form number?

The *saṅkhyā* series for n=6 is 1 2 3 6 10 19. The *saṅkhyāṅka* is 19, i.e. odd; the medial form number is 10 (regular *prastāra*). So as stated under *viparīta naṣṭa,* the *praśnāṅka* 6 should be added to this.The sum is 16. Because the *saṅkhyāṅka* is odd, 1 is subtracted from this, giving 15. This remainder (15) is the *mahat* number, and following now, the procedure for *naṣṭa,* the permutation has the form ऽ। (15th from the bottom of the regular *prastāra* and 4th from the top of the regular *prastāra.* The answer is ऽ।.

2. (*Saṅkhyā* of even permutations). What is the form of the 2nd permutation in *viprīta prastāra* of 5 *druta tāla* from the medial form?

The *saṅkhyā* series for n =5 is 1 2 3 6 10. The *saṅkhyāṅka* is 10 and the medial form number in regular *prastāra* is 5. So '2' *(praśnāṅka)* is added to 5 (5+2 =7). This is the *mahat*-number. The anser is ।०।.

Uparisthita uddiṣṭa. For *saṅkhyā* of both odd and even numbered permutations, the *mahat* number is subtracted from the medial form number; for odd *saṅkhyā* add 1 to the remainder. This is the serial number in the *viparīta prastāra.*

Illustration:

1. (*Saṅkhyā* for odd permutations). What is the *viparīta* serial number of ऽ। in 6 *druta tāla prastāra* from the medial form?

For n=6, the *saṅkhyā* series is 1 2 3 6 10 19. The *saṅkhyāṅka* is odd. The medial form number of 19 is 10. The *mahat* number for ऽ। is 15 (vide illustration 1 for *uparisthita naṣṭa*). From this, 10 is subtracted, giving 5. Since the *saṅkhyā* is odd, add 1 (5+1=6). Therefore the permutations ऽ। in a 6 druta permutation is the 6th in *viparīta prastāra* above the medial form which is the 10th.

2. (*Saṅkhyā* of even permutations). What is the *viparīta* serial number above the medial form for ।०। in the *prastāra* of 5 *druta-tāla*?

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For n=5, the *saṅkhyā* series is 1 2 3 6 10. The medial form number (for the upper region) is 5. The *mahat* number for ।०।।० is 7. So the medial form number is deducted from the *mahat* number (7-5=2). So, ।०।।० is the second above the medial form (5th) in the *viparīta prastāra.*

Adhaḥsthita naṣṭa: For *saṅkhyā* of both odd and even permutations, obtain the *praśnāṅka* from regular *prastāra* below the medial form and subtract it from the medial form number. If the *saṅkhyā* is odd, subtract 1 from the remainder. The remaining procedure is as in regular *naṣṭa.*

Illustrations:

1. (*Saṅkhyā* of odd permutations). What is the form of the permutation 8th below the medial form in 6-*druta tāla prastāra*?

Saṅkhyāṅka for 6-*drutas* is 19. Medial form number is 10. *Praśnāṅka* is 8. The latter is subtracted from the former (10–8=2), and *saṅkhyāṅka* being odd, 1 is subtracted from the remainder (2–1=1). This is the *mahat* number. It gives ।०००० as the form, 8th below the medial form, in *viparīta prastāra* of 6-*druta-tāla.*

2. (*Saṅkhyā* of even permutations). What is the form of the 4th *prastāra* below the medial form in a 5 *druta-tāla prastāra*?

Saṅkhyāṅka (n=5) is 10, medial form number is 5 and *praśnāṅka* is 4. The latter is deducted from the former (5–4=1). *Saṅkhyāṅka* being even, this is the *mahat* number. This gives ।००० as the form (by following the procedure for regular *naṣṭa*) as the 4th below the medial form (which is the 5th in the *prastāra* series).

Adhaḥsthita uddiṣṭa. For both odd and even *saṅkhyāṅka,* the *mahat* number and the *praśnāṅka* are obtained. The *mahat* number is obtained from the given form of the permutation. It is deducted from the medial form number. For odd *saṅkhyāṅka* 1 is further subtracted from the remainder. The result gives the required serial number of the permutation below the medial form.

Illustrations:

1. What is the serial number in regular *prastāra* of ।०००० in a 6 *druta-tāla prastāra,* below the medial form?

Saṅkhyāṅka (n=6) is 19, odd. So its medial form number is 10. The *mahat* number of the given permutation ।०००० is 1. This is subtracted from the medial form number (10—1=9). Since the *saṅkhyāṅka* is odd, 1 is deducted from this remainder (9–1=8). So the permutation ।०००० is the 8th below the medial form in a 6 *druta-tāla* regular *prastāra.*

2. (Even *saṅkhyāṅka*). What is the serial number of the permutation form ।००० below the medial form in a 5-*druta-tāla prastāra*?

The *saṅkhyāṅka* (n=5) is 10. The medial form number is 5. The *mahat* number

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of the form ।ooo is 1. This is subtracted from the medial form number, 5–1 =4. Since the *saṅkhyāṅka* is even, no further subtraction of 1 is needed. So, the given form is the 4th below the medial form in a regular *prastāra* of a 5-*druta-tāla.*

228-230. pātāla: This is a device which enables the determination of the total number of *nityālpas* (e.g. *drutas* in a *caturaṅga prastāra*) used in the complete permutation of a given *tāla* of 'n' *drutas.* Again, the actual, laborious writing of the whole *prastāra* is bypassed; also, the all-important series of numbers (n–1) i.e. just precedent, (n–2) i.e. 2nd to the left, (n–4) i.e. fourth to the left and (n–6) sixth to the left are fundamental to the calculation used in this device. Like the other *pratyayas,* this is based on the *saṅkhyā* series.

The *pātāla* table which gives the total number of *drutas* occurring in the entirety of permutations accruing to each *saṅkhyā* number in the series for 'n' values is derived thus. First, the *saṅkhyā* series for 'n' is written. This series is preceded by 1. This is necessary to derive the first few *pātāla* values. Śārṅgadeva calls this additional 1 prefixed to the series **rūpa** that prefixes the *pātāla,* rather than the *saṅkhyā* row. (SR, 5. 334 cd.) Below the *saṅkhyā* row, the *pātāla* values corresponding to each *saṅkhyā* number, are written as the sum of five numbers: (n–1), (n–2), (n–4) and (n–6) in the *pātāla* row plus the *saṅkhyā* number in the upper line. Thus

n		1	2	3	4	5	6	7	8	9	10
Saṅkhyā	1	1	2	3	6	10	19	33	60	106	191
Pātāla		1	2	5	10	22	44	91	180	358	698

The *pātāla* numbers are derived as follows: **p** = *pātāla* value to be computed; **s**= *saṅkhyā* number above (p-1) (i.e. last value computed so far).

Table of *Pātāla*

n	p-1	p-2	p-4	p-6	s	Total
1	-	-	-	-	-	1
2	1	-	-	-	1	2
3	2	1	-	-	2	5
4	5	2	-	-	3	10
5	10	5	1	-	6	22
6	22	10	2	-	10	44
7	44	22	5	1	19	91
8	91	44	10	2	33	180
9	180	91	22	5	60	358
10	358	180	44	10	106	693

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231-233ab. sarvapātāla: *Mahāpātāla* is the progressive extension of *pātāla* to all other *tāla aṅgas* from *druta*. In other words, it enables one to know the total number of *drutas, laghus, gurus* and *plutas* which occur altogether in all the permutations of the entire *prastāra* of a *tāla* of n *drutas*. Paṇḍarīka Viṭṭhala offers a very simple method of subtracting the penultimate *saṅkhyā* number from the last *pātāla* number (in question) and writing the remainder below the penultimate *saṅkhyā* number. This is called *mahāpātāla* by other authorities. Polūri Govinda-kavi gives an alternative method in his *Tāladaśaprāṇadīpikā*, according to which the total of the just precedent (n–1), the second (n–2), fourth (n–4) and sixth (n–6) to the left of the *pātāla* numbers gives the required *mahāpātāla* number. The respective *pātāla* number in the upper line is regarded as the just precedent (n–1).

Table of *Mahā(Sarva-)pātāla*

n		1	2	3	4	5	6	7	8	9	10
saṅkhyā	1	1	2	3	6	10	19	33	60	106	191
Pātāla	-	1	2	5	10	22	44	91	180	358	698
Māhāpātāla	-	1	3	7	16	34	72	147	298	592	1169

In any discipline involving systematic human endeavour, the aim of theory is to provide a matrix and an apparatus which has three objectives: (a) to comprehend the totality of practice in the selected area of human experience (b) to explain the empirical data, facts, functioning and techniques underlying such pactice and (c) to predict future events and trends. Art experience is, in its autonomy neither translatable nor extrapolatable. But the different forms of art reveal some common attributes in their symbolic material and in their *modi operandi*. In its heteronomy, art experience is ramified into several aspects and disciplines. Therefore, the study of such experience admits of a reductionistic analysis and an interdisciplinary approach.

Among the interdisciplinary correlates of music, mathematics and metrics are relevant to this context. Mathematical techniques, especially permutation and combination are found applied in both *saṅgīta* and *chandaḥśāstra* in an elaborate and perfected state for well over a thousand years. The genius of these theorists lies in a (a) enunciating the rules in an aphoristic, yet lucid and unambiguous style (b) developing schemes of comprehensive but compact schemes of tabulation (c) reducing such schemes to the simplest arithmetical operations and (d) revealing highly pragmatic applications for such purely theoretical techniques.

As mentioned above, permutation refers in mathematics to a scheme of tabulation of systematic arrangements of a set of entities in every possible order; it also refers to any one such arrangement, i.e. any one possible order of arrangement of a given number of entities taken from a given number. This corresponds in

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Sanskrit to *prastāra* (*lit.* extension, expansion), which has been known in India from very early times. In *chandaḥśāstra* (metrics) it signifies a representation or enumeration of all the possible combinations of a certain given number of *laghus* (short syllables) and *gurus* (long syllables) in a metre. *Prastāra* is a general concept, but it is probable, as indicated above, that music borrowed it and its cognate concepts and techniques from metrics. The science of metrics in India has developed six theoretical tools to get exact knowledge of the various mathematical aspects of metres, under the collective name of *ṣaṭ-pratyaya*. They enable the student to determine the prosodial prototype to which a given metre belongs, its serial number in a scheme of systematic tabulation, the number of metres which are possible or may be derived from each prototype, their exact forms etc. These tools are, as explained above, *prastāra, naṣṭa, uddiṣṭa, eka-dvyādi-la-ga-kriyā, saṁkhyāna* and *adhvayoga*. Of these, *prastāra* means the extension or expansion of a prototype matrical structure into every possible variation according to the method of permutation. Thus, the vedic metrical prototypes from *uktā* to *utkṛti* consisting of 1, 2, 3, 4 ... 26 syllables for each of four equal feet respectively have 2, 4, 8, 16, 32 ... 67108864 possible different arrangements. *Gāyatrī chandas* has six syllables per foot, and has for example, 64 permutations. Each one of these is also called *prastāra*. Prototypes with more syllables than 26 are called *mālāvṛttas*. Eight kinds of *prastāra*, viz. *sūcī, meru, patāka, samudra, viparīta samudra, pātāla, śālmalī* and *viparītaśālmalī* are described in *chandaḥśāstra*. These are alternative routes to permutation, each with its own function.

The method of finding out the actual form or arrangement given its serial number in the tabulation scheme is called *naṣṭa*. For example, which is the metre corresponding to the serial number 355799 (out of a total of 1048576) in the prototype *kṛti chandas* (consisting of 20 syllables per foot)? *Naṣṭa pratyaya* enables us to find out that it is composed of *gllglglllgllglglglg* (*l= laghu; g=guru*), i.e. the *utpalamālā* metre. *Uddiṣṭa pratyaya* is the reverse of this. It enables us to find out the serial number of a given *prastāra*, if its composition is known. Thus, if the above composition is given (*utpalamālā vṛtta*), *uddiṣṭa* enables us to find out that its serial number 355799. The next two *pratyayas* are classificatory in scope. *Eka-dvyādi-la-ga-kriyā* teaches us to determine the number of permutations in a given prototype containing 1, 2, 3 ... *laghus* or *gurus*. If the total number of syllables per foot is *n*, then the number of permutations containing *gurus* would be correspondingly (n–1), (n–2), (n–3) .... Thus, this method enables us to break up the total number of permutations into those containing a given number of its components. It is thus possible to say that in the *uṣṇik* metre (containing 7 syllables per foot) there are metrical structures, one each, containing all *laghus* or all *gurus*, 7 containing 1 or 6 *laghus*, 21 containing 2 or 5 *laghus*, 35 containing 3 or 4 *laghus*, thus totalling 128. This may also be expressed as follows: The number of permutations containing 7,

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6, 5, 4, 3, 2, 1 or 0 *gurus* or *laghus* are 1, 7, 21, 35, 35, 21, 7 and 1 respectively. Next, *saṁkhyāna pratyaya* enables us to find out the number of permutations of *samavṛttas, ardhasama vṛttas* or *viṣama vṛttas* possible in a given prototype, its predecessor or successor. *Adhvayoga* is not, in reality, a *pratyaya* of metrics but is concerned with spatial computation. It answers the question, assuming uniform spacing in both writing and gaps, what space is required to write horizontally a given metre.

Indian music is indebted to *chandaḥśāstra* for numerous models, including the concepts of *laghu, guru* and *pluta;* rhythm structures without a *tāla* frame such as *tānam* in Karnataka music; syllabic triads *(varṇagaṇa)* such as *ma-gaṇa* are employed to describe or define *tālas*; both trisyllabic *(varṇagaṇa)* and mora-ic *(mātrāgaṇa)* structural units are found used in early or medieval music compositions; elaborate rules were framed for the use of specific single or double *gaṇas* at the beginning of the composition with the promise of desirable fruits and warning of undesirable effects accompanying such usage or non-usage. Many songs were named after the metre in which they were prescribed to be set, e.g. *hayalīlā, krauñcapada, āryā, dvipatha, kalahaṁsa, toṭaka, jhampaṭa, paddhaḍi,* etc.; *prastāra* techniques are used from very early times in tabulating *śuddha tānas* and *kūṭa tānas, mūrchanās* and *melakartas* in Karnataka music as also in the *deśī tālas.* Many *deśī tālas* are sought to be derived from the *prastāra* of *mārga tāla* prototypes. Musicology has adapted corresponding techniques from *chandaḥśāstra* to accommodate specific situations and requirements.

In the context of *tāla,* only five *pratyayas;* viz. *prastāra, saṁkhyā, naṣṭa, uddiṣṭa* and *pātāla* are found adequate. Their connotations correspond to those of Sanskrit metrics. Theoretical treatises have described the following *pratyaya* varieties: *prastāra, saṁkhyā, naṣṭa, uddiṣṭa, pātāla, mahā(=sarva)pātāla, drutameru, drutameru naṣṭa, drutameru uddiṣṭa, laghumeru, laghumeru naṣṭa, laghumeru uddiṣṭa, guru meru, gurumeru naṣṭa, gurumeru uddiṣṭa, plutameru, plutameru naṣṭa, plutameru uddiṣṭa, saṁyoga meru, khaṇḍaprastāra* and *akhaṇḍa prastāra.*

233cd-234ab. sādhanāni: The methodology adopted by Paṇḍarīka Viṭṭhala in expounding the theory of *tāla* is suggested in the sequential arrangement of the topics. Thus, this *adhikaraṇa* (topic) has *tāla* definition (105a-106c); classification into *mārga* and *deśī* (106b-108d); *mārga tālas* and their *(pāta) kalāvidhi* (108c-115b); *deśī tālas* (115c-197b); permissibility in their usage (116c-118); five *jātis* (119-121); *tāla aṅgas* (components), their synonyms and relative quantities (120-127b); list of *deśī tālas* (120c-139b); their definitions (139c-196b); *pratyayas*: *prastāra* (197a-204b); *saṁkhyā* (204c-209); *naṣṭa* (210a-216b); *uddiṣṭa* (216c-218); *viparīta prastāra* etc. (219a-226d); *pātāla* (227a-230d); *mahāpātāla* (231a-233b); instruments thereof: *kriyā* (234c-239d); *mārgā* (240a-247b); *graha* (247c-250b); *parivṛtta* (or *parivartana* (250cd); *laya* (251a-252d); *yati* (253a-260b).

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The author is by and large conventional in the treatment of *tālas* borrowing, for the most part from SR. He is original in his contribution of some thirty-two *tālas* described nowhere else; of *viparīta prastāra, druta-hāra, supra-medial* and *infra-medial prastāra* and their *naṣṭa* and *uddiṣṭa* and, among the *sādhanās,* the *yati* varieties.

It is amazing that there is no mention of the *prāṇa* (vital aspect) of *tāla* in this work. The conceptual parameters and their organisation as propounded by Bharata and later authorities, including Śārṅgadeva had grown archaic; practice had outgrown theory; there was an ever increasing tendency to permissiveness and hence to duplication, confusion and heteṛogeneity. Thus the practice of *tālas* was rife with fancy, idiosyncracy or eccentricity; there was little uniformity in many basic concepts or their application. This must have been prevalent, at least embryonically in the 13th cent. A.D. Indications of this are available in SR and quite explicit in its commentaries in the next two centuries, especially in the 15th cent A.D. At this time, there was a renaissance in the *tāla* at two levels: the brilliant contributions of the far seeing Śrīpādarāya and other Haridāsas of Karnataka (which I have discussed at length in (a) *Śrīpādarāya: A Musicological Study,* (b) *Music of the Mādhva Monks of Karnātaka,* and (c) *Sulādis and Ugabhogas of Karnataka Music* at the level of practice and by several musicologists of this age, viz. Śrīkaṇṭha, Polūri Govinda, Acyutarāya, Bhaṇḍāru Lakṣmīnārāyaṇa and others at the level of theory.

The reorganisation of the conceptual parameters of *tāla* into a strong, simple, enduring and productive theoretical model consisted of collocating or centrating the heterogeneous, diffuse and divergent conceptual content into ten vital aspects, called *prāṇas,* undoubtedly inspired by the parallel ten *prāṇas* of *rāga.* There is little doubt that this activity commenced in the early 15th century or even a little earlier. The first known reference to *tāla daśaprāṇa* by name is by Sāḷuva Gopa Tippabhūpāla, Eastern Viceroy at Mulbagal of Devarāya II of Vijayanagara, in his *Tāladīpika* (MS. No. R. 770, Govt. Oriental MSS. Library, Madras, MS. copy in Sri Varalakshmi Academy, Mysore; last three lines of ch. 1, p. 17). He was a contemporary of Kallinātha. This mention is corroborated by two independent, contemporary, literary references. Thus Padmarāja mentions (*Padmarāja purāṇam,* 3. 61) the selfsame ten *prāṇas* namely *kāla, mārga, kriyā, aṅga, graha, jāti, kaḷā,, laya, yati* and *prastāra* in *śleṣālaṁkāra* in a poem. Secondly, Aṣṭabhāṣākavi Candraśekhara unequivocally mentions *daśa prāṇa* (*Pampāsthāna varṇanam,* 76):

कालमानगरुपट्टिगळ परियनरिदु विविधवाद्यंगळं तोरिन भेदंगळ तिळिदु दशप्राणंगळ मैसिरियनळवडिसि... (ताळमं) केळिसुत्तिर्दन् ...

However, this did not emerge from a vacuum; there was already a tendency as long ago as the 12th cent A.D. to group most of these together and to regard them as conceptual affiliates or affinities. Thus Jagadekamalla mentions *kāla, aṅga, kriyā, mārga, kaḷā, graha, laya, yati* and *prastāra* contiguously with brief descriptions at the commencement of the second chapter (on *tāla*) of his *Saṅgītacūḍāmani* (MS. in Sri

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Varalakshmi Academy, Mysore, p. 53). Pārśvadeva similarly deals with *kāla* (probably with the first fore-runner of its modern definition), *aṅga, kriyā, kalā, laya, yati, mārga* and *jāti* in a contiguous prefatory passage (*Saṅgītasamayasāra,* 7.1-24ab), and devotes an entire ninth chapter to *prastāra* and other *pratyayas.* Indeed, as already mentioned, he is the only author who meticulously applies, and adapts all six *pratyayas* of *chandaḥśāstra* to the *tāla* (ibid. 9.1-20).

Such earlier indications and mention of the *daśa prāṇas* of *tāla,* culminated in exact definition and description in the 16th cent. almost simultaneously. Thus these are named as *prāṇas* and described by Acyutarāya (*Tālakalābdhi,* extr. *Bharatakośa,* p. 247 etc.), Bhaṇḍāru Lakṣmīnārāyaṇa (*Saṅgītasūryodaya,* 1.48-201), Viṭṭhala's own disciple Śrīkaṇṭha (*Rasakaumudī,* 4. 94 d-138d), and Catura Dāmodara (*Saṅgītadarpaṇa,* 6. 631a-718ab). Indeed, Polūri Ǫovinda has written a whole work on the subject, entitled *Tāladaśaprāṇadīpikā.* For the sake of completeness, and to place the treatment of the subject in NN in perspective, these ten *prāṇas* will be briefly described; this also helps to understand better the nature of *tāla* in Karnataka music. The following brief discussion of *tāla daśaprāṇa* is based on the elucidation by Śrīkaṇṭha who claims to have derived it from his *guru,* Paṇḍarīka Viṭṭhaladeva, who strangely enough, does not speak of them at all (RK, 4. 96-138):

श्रीमद्विट्ठलदेवस्य प्रसादाच्च गुरोर्मया ।
श्रीकण्ठेनोच्यते कामं तालकालादिनिर्णयः ॥

1. *Kāla* is time, its scale is *kṣaṇa* =time taken to pierce with a needle through one hundred lotus petals placed one above the other, 8 *kṣaṇas* =*lava,* 8 *lavas* = *kāṣṭhā,* 8 *kāṣṭhās* =*nimeṣa* (blinking of the eye), 8 *nimeṣas* =*kalā,* 2 *kalās* =*caturbhāga* =*truṭi,* 2 *caturbhāgas* = *ardhabindu,* 2 *ardhabindus* =*aṇu* (*druta*), 2 *aṇus* =*druta,* 2 *drutas* =*laghu,* 2 *laghus* =*guru,* 3 *laghus* =*pluta.* For Acyutarāya's view of the nature of *kāla,* see commentary on NN, 1. 5b.

2. *Mārga* is discussed in NN. Ancient authorities like Jagadekamalla give six *mārgas: dakṣiṇa, vārtika, citra, citratara, citratama and aticitratama* (*Saṅgītacūḍāmaṇi,* MS. in Sri Varalakshmi Academy, Mysore, p. 53). Their time values are 8, 4, 2, 1, 0.5 and 0.25 *mātrās* respectively. *Aticitratama mārga* is also called *atidruta.* Pārśvadeva classifies *citratara, citratama* and *aticitratama mārgas* as *deśī,* with one, half and (a quarter ?) mātrā (*kalā?*) respectively; the last is called *anudruta* (*Śaṅgītasamayasāra,* 7.17cd-20ab). In later times Bhaṇḍāru Lakṣmīnārāyaṇa adds a *mārga* called *kṣipra.* Dāmodara, drawing upon *Cūḍāmaṇi,* adds to *dakṣiṇa, vārttika,* etc. *citratara* and *citratama mārgas* with the quantities of 0.5 and 0.25 *mātrā* respectively. He quotes another (unavailable) work named *Maṇidarpaṇa* to add *citratara, citratama, aticitratama, gharṣaṇa* and *anugharṣaṇa* with the following value scale: *dakṣiṇa* 8 *mātrās, vārttika* 4, *citra* 2, *citratara* 1, *citratama* 0.5, *aticitratama* 0.25 =*aṇudruta. Caturbhāga, truṭi, anutruṭi, gharṣaṇa* and *anugharṣaṇa* are *mārgas* each of which carries (beginning with 0.125 *mātrā*) progressively half the value of its predecessor.

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3. *Aṅga* is the component or organ of *tāla*. Śrīkaṇṭha describes seven *aṅgas anudruta, druta, druta-virāma, laghu, laghu virāma, guru, pluta*. They are executed with the lightest beat (of hand) -*anudruta*, subtle or light beat—*druta*, full beat-*laghu*, a beat and rest (turning of hand upward and lowering) -*guru*, a beat and turning round of the hand—*pluta*. Lakṣmīnārāyaṇa accords the status of *aṅga* only to *anudruta, druta, laghu, guru* and *pluta* but not to *druta virāma* and *laghu virāma* (*Saṅgītasūryodaya*, 1.49cd-50ab). According to Dāmodara, the *aṅgas* of a *tāla* used for dancing are only *druta, laghu, guru* aṇd *pluta*; elsewhere, the *tāla* has seven: *aṇudruta, druta, druta virāma, laghu, laghu virāma, guru* and *pluta*. He and Śrīkaṇṭha mention presiding deities, synonyms, mode of execution and time values for the *aṅgas*. Even though the *anudruta* had been firmly established in both theory and practice of music in the 16th century A.D. it was known as long ago as c. 1330 A.D. and had gained acceptance only by a few. Siṁhabhūpāla who mentions it in his commentary on *tāla aṅgas* in the SR (5.16) explains that he does not include it in his commentary because (i) it was not included by Bharatamuni (ii) it was not mentioned in the SR (his exemplar) and (iii) it was not known well enough in musical practice (*Saṅgītasudhākara*, on SR, loc. cit. p.8):

अनुद्रुतादयोऽपि भेदाः कैश्चिदुक्ताः। ते भरतादि प्रयोगेषु ग्रन्थे चानुक्तत्वात् लक्ष्येऽप्यप्रसिद्धत्वाच्चोपेक्षिताः।

4. *Graha* is discussed below.

5. *Jāti:* Originally the term *jāti* referred to kind of *tāla*; and only later. c. 15th-16th cent. to *laghu* of a *tāla*. Siṁhabhūpāla quotes a passage (op. cit. on SR, 5.16, pp. 8, 9) from Mataṅga on the kinds of *tāla*:

त्र्यश्रोऽथ चतुरश्रश्च द्वावेतावादिसंस्थितौ।
तयोश्चच्चत्पुटो युग्मस्ततश्चाचपुटः स्मृतः॥
तौ द्वावन्यप्रकारार्थौ भिद्येतेऽनेकधा बुधैः।
चच्चत्पुटश्चाचपुटः षट्पितापुत्रकस्तथा।
हेला च त्रिगता चैव सम्पक्वेष्टस्तथैव च॥
नत्कुटो नत्कुटी चैव खञ्जकः खञ्जिका तथा।
आक्रीडिता विलम्बा च भङ्गा द्वादश कीर्तिताः।
कुटिलाक्षिसिका त्र्यश्रा चतुरश्रा च मिश्रका।
चटुला चेति संप्रोक्ता उपभङ्गा षडेव हि॥

However, *tryaśra* etc. are known as kinds of *tāla* since at least the 12th cent. as the main categories of *tāla*. Jagadekamalla (op. cit. MS. loc. cit. p. 53) admits only the four kinds, viz. *tryaśra, caturaśra, khaṇḍa* and *miśra*. Haripāladeva (*Saṅgītasudhākara*, 2.6, p. 88) gives the same four as does Pārśvadeva (op. cit. 7.20cd).

But by about the 15th-16th cent. A.D. the concept of *jāti* came to be revolution-

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ised; it began to be associated with time quantities measured by the duration required to utter a number of short syllables in the *laghu* itself. In other words, *laghu* was no longer a fixed *aṅga*, constant in its value of the duration of 5 short syllables, but had the durations of 3 or 6, 4, 5, 7 and 9 short syllables, called *trayaśra, caturaśra, khaṇḍa, miśra* and *saṅkīrṇa* respectively. (Acyutarāya, op. cit. extr. *Bharatakośa*, p. 250). This change was readily welcomed in practice and is recorded in theory by Śrīkaṇṭha (RK, 4. 126, 127), Lakṣmīnārāyaṇa (op. cit. 1. 151-153), Polūri Govinda (op. cit. 85-95), and Dāmodara (op. cit. 6. 697-701). The Haridāsas of Karnataka such as Śrīpādarāya used these *laghus* (as early as the first quarter of the 15th cent.) as single-beat *aṅgas* and employed them in *cāpu tālas* in *yathākṣara* songs (i.e. songs in which syllabic duration is the same as musical duration) such as the *sulādi;* but musical exigency or expediency demanded longer durations (e.g. in *madhya* and *vilamba layas).* These five *laghu* durations came to be magnified and are used so in today's Karnataka music. (R. Sathyanārāyaṇa, *Music of the Mādhva Monks of Karnāṭaka*, pp. 59, 62; idem. *Karṇāṭakadalli Kalegaḷu-Saṅgīta;* pt, 1, pp. 107-110).

7 *Kalā.* The RK *impressi typis* reveals a lacuna for this text of this *prāṇa.* The treatment of this *prāṇa* is purely text-traditional and is based on SR by other contemporary authors such as Bhaṇḍāru Lakṣmīnārāyaṇa, Catura Dāmodara, Polūri Govinda, etc. Therefore they need not be discussed here again. *Kalā* may be roughly described as relative duration. In *yathākṣara* song or dance it is *eka-kalā* i.e reference duration. If the *aṅga* is constant but the duration is doubled by doubling the duration of the *kriyā,* it is *dvikalā;* if quadrupled, it is *catuṣkalā* etc. Theory provides for such magnification upto 96 *kalās!* It is different from *laya* because the latter is *tempo,* determined by the quantity of pause between two consecutive *kriyās,* and though based on progressive doubling, the basal reference, viz. *druta* is subjective in use, and there is no doubling of the duration of the *kriyās* themselves.

7. *Laya:* Discussed in NN.

8. *Yati:* Discussed in NN.

9. *Prastāra:* Discussed in NN.

In the light of the above, the *pratyaya* (or *tāla*) *sādhanās* of Paṇḍārika Viṭṭhala may be briefly considered. At the outset, the six instruments, *kriyā, mārga, graha, parivṛtta, laya* and *yati* are collectively designated as *sādhanās* only by Paṇḍarīka Viṭṭhala who describes all the ten *prāṇas* but not under a single *adhikaraṇa*—a single conceptual umbrella. He does not separately, explicitly discuss *kāla, aṅga* and *jāti;* he accords *prastāra* like his predecessors an independent status as a *tāla pratyaya.* The *daśa prāṇa* scheme adopts a different methodological approach. It regards only *prastāra* as of some immediate pragmatic relevance and includes the other *pratyayas,* if at all, only by extension, implicitly *(upalakṣaṇa).* His *parivartana* (or *parivṛtta*) corresponds to or is comprehended by *kalā.* (SR discusses both). As mentioned above, Acyutarāya offers the first detailed treatment of the ten *prāṇas.*

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He is influenced by Aṣṭāvadhāna Somanārya who may have been his teacher, and *his* teacher, Sītārāma.

233d. mārgā : The author prefers to use this word in its feminine gender (Monier Monier-Williams, *A Sanskrit-English Dictionary,* p. 812).

236-239. kriyā: *Kriyās* are described somewhat differently elsewhere. For example, SR (5.7-8) describes *āvāpa* as raising a hand with stretched fingers and folding the fingers; *niḥkrāma* is its opposite viz. lowering of the hand and straightening the fingers; moving a hand of stretched fingers to the right is *vikṣepa;* moving it downward and folding the fingers is *praveśa.*

241b. Kalā is a polysemantic word in Indian music: a phrase of *svaras* in *varṇālaṁkāras,* musical instruments generating excited (resonant) notes *(sa-kala)* or nonexcited subtle sound *(niṣkalā); kalā* means, the exciter fibre between the string and bridge *patrikā (jīvā);* it also means a silent *tāla* act; relative duration of the unit of *tāla* cycle or *mātrā.*

242b-i. Mātrā also means *kriyā;* Siṁhabhūpāla explicates this word in the SR (5.12) with his commentary: मात्रा इति । मात्रा; क्रिया ।

242b-ii. Śārṅgadeva, and Paṇḍarīka Viṭṭhala who borrows from him on this subject, classify *kriyā* into only *saśabda* (sounded) and *niḥśabda* (silent), but not into *mārga kriyā* and *deśī kriyā.* They have both applied the division into *mārga* and *deśī* only to *tāla.* It is not clear how or when *dhruvakā, sarpiṇī* etc. eight *kriyās* are to be used. But other authorities clearly classify *kriyā* also, like *tāla* into two kinds-*mārga* and *deśī. Āvāpa* etc. are *mārga kriyās* presumably applied in the *pātakalāvidhi* of *mārga tālas* only, while *dhruvakā, sarpiṇī,* etc. are *deśī kriyās,* presumably to be used in the execution of *deśī tālas.* For example, Acyutarāya says (*Tālakalābdhi,* extr. *Bharatakośa,* pp. 155, 156):

मार्गदेशी क्रिया द्विधा तत्राद्यस्य क्रिया द्विधा ।
निःशब्दा शब्दयुक्ता च निःशब्दा तु कलोच्यते ॥
स्यादावापोऽथ निष्क्रामो विक्षेपोऽथ प्रवेशकः ।
निःशब्दोऽत्र चतुर्धोक्तः सशब्दापि चतुर्विधा ।
ध्रुवः शम्या तथा तालः सन्निपात इतीरितः ।
देशीक्रिया— ध्रुवका सर्पिणी कृष्या पद्मिनी च विसर्जिता ।
विक्षिप्ता च पताका च मात्रा स्यात् पतिताऽष्टमी ।

Sādhanas constitute the pragmatic implements or apparatus which translate *tāla* from concept to actual performance. These six viz. *kriyā, mārgā, graha, parivṛtta, laya* and *yati* are interrelated. *Kriyā* consists of sounded and silent manual acts through which the component elements/segments (*aṅga*) of *tāla* are revealed by *pāta* (various movements in space) and *mātrā* (duration). *Kriyā* duration is exactly quantified by *mārga* and *mārgā,* by *laya. Kriyā* played a seminal role in the

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performance of *tāla*-preponderant archaic songs of *mārga saṅgīta* called *prakaraṇa gītas* (SR, 5.53-235).

244c. Pāta is a *saśabda kriyā*, a sounded beat. *Vide* Śārṅgadeva (SR, 5.6)

पातः कला तु सा ज्ञेया and Kallinātha's comment thereon:

सा सशब्दक्रिया पातः कलेति संज्ञाद्वयेनोच्यते ।

Paṇḍarīka Viṭṭhala has inserted *'pāta'* here without explanation or introduction.

245b. ādy-antime: *dhruvakā* and *patitā*

245c. ādime'ntye: *dhruvakā, sarpiṇī, patākā, patitā*

245d. aṣṭau: their application is given thus in SR (5.15, 16)

ध्रुवके पतिता, चित्रे वार्तिके त्वादिमे उभे ।
अन्त्ये द्वे च प्रयोक्तव्ये क्रमादष्टौ च दक्षिणे ॥

Siṁhabhūpāla explains this passage thus (op. cit. p. 8): *dhruvakā* and *patita mātrās* (i.e. *kriyās*) in *citra*, the four *kriyās, dhruvakā, sarpiṇī, patāka, patitā* in *vārtika*, all the eight *kriyās*, viz. *dhruvakā, sarpiṇī ... patitā, patākā* in *dakṣiṇa mārga*. Śārṅgadeva has not specified in the above passage the application of *kriyā* for the *dakṣiṇa mārga*. Kallinātha explains this (*Saṅgītakalānidhi*, p. 7, 8) by saying that only *pāta* should be employed in *dhruva mārga* and nowhere else. According to him, Śārṅgadeva has meant this when he says *'dhruvake mātrikā kalā'* (SR, 5.11); therefore the term, *'dhruvake'* in the *śloka* quoted above should be expanded, according to Kallinātha thus— ध्रुवके ध्रुवमार्गे, मात्रिका ध्रुवकेत्यर्थः.

In other words, the application of *dhruvā kriyā* in *dhruva mārga* is *dhruva* (invariable). Paṇḍarīka Viṭṭhala appears to imply this invariability in the words *'dhruve dhruvakalā'*.

246a. pañca: the five syllables *ka-ca-ṭa-ta-pa*.

246b. iha: *'here'*, in this context. This word is definitive in scope. *Mātrā* is the fundamental unit for all measurement relating to *tāla*, which is the subject matter of this chapter. There would be neither exactitude nor constancy in the practice of *tāla* unless and until this unit was standardised. Even though this is a borrowing from SR (5.16) and was relevant as a definitive term in his time, it applies with a special significance in Paṇḍarīka Viṭṭhala's time. For, in the *tāla* usage of the 16th cent., the *laghu* had become ambiguous and variable. It had three different, contextual values: *manuṣya laghu* of 4-syllable duration, *deśya laghu* of 5-syllable duration and *divya laghu* of 6-syllable duration. All three were in use in the *deśī tālas* of the day. (Polūri Govinda, *Rāgatālacintāmaṇi*, 5.81, pp. 184, 185). Kallinātha reveals that a four-syllable *laghu* was being used in his day in a *rāgakadamba prabandha* composed by Gopālanāyaka more than a hundred years before with a *druta* of two syllables; he also records the alternative use of the *laghus* of five-and six-syllables in *tālas* such as *aḍḍatālī* and a *nissāru-tāla* variety called *vaikunda* respectively; in the *dheṅkī tāla*, the *guru* had a duration of double the 5 syllable *lahgu*,

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whereas the *guru* in *vallabha maṇṭha* had a duration of double the 4-syllable *laghu*. Indeed, during the selfsame single song, there was a difference in quantity from one *tāla* cycle to another; in some, the relative quantities (of the *aṅgas*) changed during even a single *tāla* cycle! (Kallinātha, op. cit. on SR, 5.261, 262, pp. 140, 141). Paṇḍarīka Viṭṭhala implies the rejection of all such licentious uses of the *laghu* and the adoption and confirmation of the classical value of 5 syllables for the *laghu* which had been transmitted as a time honoured convention ever since Bharatamuni's time (NŚ, 31.3). Thus the use of *'iha'* acquires a special significance here, even though borrowed from more than 300 years ago.

247a. layabhedāt: SR reads *'mārgabhedāt'* (5.45c): *laya* is of many kinds because of the association with different *mārgas*; NN reverses this: *mārga* is of many kinds because it is associated with different layas.

247cd. grahaṇa: Two interpretations are possible: at the level of the mind, the grasp *(grahaṇa)* of the mutual positioning of *druta* etc. of the *tāla* and of song or dance through the *tāla* acts; or when so apprehended, the practical realisation thereof through *tāla* acts i.e. the object of the *tāla* acts e.g. song or dance. The second is *karmasādhaka* and the first, *ghañ-anta* in grammatical parlance; *graha*, a verbal root of the 9th class, (*'kryādi'*) *sakarmaka*, *seṭ*, *ubhayapadin*, generates the above two streams of meaning:

ग्रहशब्दो घञन्तो वा कर्मसाधक एव वा ।
आद्ये नृत्तादिसंबन्धो ग्रह इत्यभिधीयते ॥
अन्ते नृत्तादिकं चैव ग्रह इत्यभिधीयते ।
घञन्तश्चेद् ग्रहणमेव ग्रहः । तालस्य नृत्तगीतवाद्यैः संबन्धीति ।
कर्मसाधनं चेद् गृह्यते स्वसंबन्धितया नृत्तादिकमिति व्युत्पत्त्या
नृत्तगीतवाद्यानि त्रीण्यपि ग्रह एव ।

according to Acyutarāya (*Tālakalābdhi*, extr. *Bhartakośa*, p. 187). This form of *grahaṇa* is *'bhāve'*; its etymology has the authority of Pāṇini: पुंसि संज्ञायां घः प्रायेण (*Aṣṭādhyāyī*, 3.3.118).

248b. dvidhā: There is much divergence among the authorities on the number of *grahas*; but this difference is more due to methodology in classification than to substance. Paṇḍarīka Viṭṭhala's classification into *sama* and *viṣama*, and the latter into *anāgata* and *atīta* is the harbinger of the modern usage of the term. Śārṅgadeva eliminates *viṣma graha* and gives only *sama*, *anāgata* and *atīta* with valuable modern equations garnished with archaic analogues: *sama= samapāṇi*, *atīta=avapāṇi*, *anāgata=uparipāṇi* (SR, 5.50cd-52ab). Kallinātha elaborates (op. cit. loc.cit. p.28) the meaning: in *'gītādisamakālastu samapāṇiḥ samagrahaḥ'*, *'ādi'* includes instrumental music and dance, *'samakāla'* means equality in beginning; *'pāṇi'* means *tāla* (=beat). Hence *samagraha* means the simultaneous commencement of (the first

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beat of) the *tāla* and of the song etc. In *avapāṇi (=atīta)* the prefix '*ava*' is synonymous with *'adhaḥ'*, i.e. chronological posteriority—'before'; *tāla* is commenced before the song has commenced; in other words, the song has overtaken *tāla*—it is anterior to the beginning of the *tāla*. In *anāgata (uttarapāṇi), graha* takes on the semantic dimension of *karmasādhana,* by assuming the form '*gṛhyate*'. *Tāla* here is '*prāk-pravṛtta*'—after the commencement of song etc.; in '*an-āgata*', the moment of comencement of the song or dance has not yet come.

The opinion on the number of *grahas* is divided in early times. Thus, Jagadekamalla mentions only three, viz. *sama, atīta* and *anāgata* (op. cit. loc. cit.). Like Paṇḍarīka Viṭṭhala, Haripāladeva wrote his work with an orientation to dance and held *tāla, vādya* and *gīta* as ancillary to dance. His view is that *graha* is fourfold; *sama, atīta, anāgata* and *viṣama*. His definitions are interesting (*Saṅgītasudhākara,* 2. 80-83):

सर्वे तालगता भेदाश्चत्वारः समुदाहृताः ।
अतीतानागतसमविषमग्रहभेदतः ॥
लये मध्ये कलासः स्याद् यत्तत् तालसमापने ।
उक्तोऽतीतग्रहः सोऽयं तालग्रहविचक्षणैः ॥
प्राकृता लान्तात् कलासः स्याद्यत्र सोऽनागतग्रहः ।
स स्यात् समग्रहो यत्र कलासः सर्वसम्मतः ।
लघुद्रुतौ मुखे यस्य स तालो विषमग्रहः ॥
द्वितालद्वितयं मध्ये या शून्या सा लयः स्मृतः ।

It may be noted that the *graha* is associated with *tāla* rather than to its relation with the commencement of song or dance. This means that a *tāla* was prescribed to be set only to this or that *graha*; rather, only such *tālas* were chosen, whose prescribed *graha* was the one optimally suited to the song or dance on hand or with the composer's fancy or requirements.

Notwithstanding NN, opinion was inclined in the 16th and early 17cent. more towards the fourfold *graha*. Viṭṭhala's own disciple champions this view; he conforms to the traditional definitions of *sama, atīta* and *anāgata,* but defines *viṣama* as a *graha* in which there was no rule about the beginning or the end. This implies that there was a class of *tālas* which could be employed for *atīta* or *anāgata graha* at the will of the composer or performer (RK, 4.123-125). Polūri Govinda also inclines to four *graha jātis,* but gives an interesting definition of *viṣama:tāla* and *gīta* move constantly at a mutually odd pace (80-83). Acyutarāya is both informative and authentic on the subject of *graha*. He also adopts the equations (like Śārṅgadeva) *samagraha=samapāṇi, atītagraha=avapāṇi, anāgata graha-uttara pāṇi* and offers lucid comments (op. cit. extr. *Bharatakośa,* pp. 187, 188)

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पाणिरिति हस्तघातः समतालः। गीतनृत्तवाद्यैः आदिमध्यावसानेषु न्यूनाधिक्यवर्जितं योज्यते चेद् घञ् प्रत्ययार्थे समग्रहः। कर्मसाधनार्थे नृत्तगीतवाद्यान्येव तालेन सह वर्तन्त इति।

आदौ पाणिरतीतः स्याद् गीतदौ च प्रवर्तते।

अतीत इत्यतिक्रान्तः। तालानन्तरं गीतादयो यत्र योज्यन्ते स तालोऽतीतग्रहः।

अनागतः प्राक्प्रवृत्तौ ग्रहः सोपरिपाणिकः।

उपरिपाणिक इति प्रथमं नृत्तगीतादि ततः पाणिस्तालः। गीतादेः प्रयोगप्रवर्तनमध्ये तालस्य संयोजनम्। कर्मसाधनपक्षे नृत्ताद्यारम्भे तालस्याभावात् नृत्तादिरनागतग्रहः। संगीतार्णवे विषमग्रहमन्यमुक्त्वा ग्रहस्य पञ्च भेदा उक्ताः। विषमग्रहः किञ्चिदतीतः किञ्चिदनागतः। एतन्मे अर्धभागायार्धप्रसवायेति न्यायमनुवर्तते।

Thus Acyutarāya rejects the definition of *viṣama* as occasionally *atīta* and occasionally *anāgata* given by the (unavailable) *Saṅgītārṇava*. The analogy he offers is a time honoured, classic *nyāya* in *Pūrvamīmāṁsā* which purports that one cannot have it both ways: this definition of *viṣama* is like arguing: I shall eat half of this hen and preserve the other half to lay eggs. He ascribes the definition of *viṣama graha* to Bhaṭṭa Lollaṭa, Śaṅkuka and others: Lollaṭa is quoted as follows:

गीतस्याद्यन्तयोस्तालो न्यूनोऽन्यूनो भवेद् द्वयम्।
समादिरधिकोऽन्त्यश्चान्त्ये न्यूनसमाधिकः॥
अधिकादिर्न्यूनमिति न्यूनादिश्चरमाधिकः।
इत्यादिबहुभेदास्तु कथिता विषमग्रहे॥

He traces the definition of *viṣama* as being devoid of any rules for the beginning or end of *tāla* to Raṅgarāja's *Bharatavyākhyāna*:

आद्यन्तयोरनियमो विषमश्च प्रकीर्तितः।
मात्राधिक्यं च तस्यैव केचित् क्वापि प्रचक्षते॥

केचित् क्वापि इति रङ्गराजो भरतव्याख्याने।

But Bhaṇḍāru Lakṣmīnārāyaṇa advocates only three *grahas—sama, atīta* and *anāgata*. He says that even though *viṣama* is held by some authorities to be different from these, it is well known in the world that it is none other than *sama* (*Saṅgītasūryodaya*, 1.142-146). This is in agreement with Paṇḍarīka Viṭṭhala's version of the *graha*. Catura Dāmodara who obtains the equations *samagraha=sama-pāṇi* etc. inclines to the view that *viṣama graha* has, as an independent entity, no rule about the beginning or ending of the *tāla*, viz. that it is *atīta* or *anāgata* depending on the situation (SD, 6.691cd-694). He offers (*ibid.*6.696-697ab) synonyms for the *grahas* which are not found repeated elsewhere: *samagraha=tāla, atīta=vitāla, anāgata=anutāla, viṣama=pratitāla.*

250ab-i. graha :: laya: *Samagraha* is to be executed in *madhya laya, atīta* in *druta laya* and *anāgata* in *vilamba laya*. Such a one-to-one restriction that a given *laya* should be uniquely employed in a particular *graha* and *vice versa* must have proved

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too suffocating; so it disappeared in the next century. Such mutual restraints in *graha-laya, laya-mārga, mārga-kriyā* and the consequent limitations in usage soon became stifling and overcomplex. It is indeed a great achievement of Karnataka music that such unique relativities were removed and polyvalences conferred on the *prāṇas* during their reorganisation.

250ab-ii. mārga :: laya. Acyutarāya compiles from Lollaṭa a passage on *viṣama graha* which reads at the end (op. cit. extr. *Bharatakośa*, p. 188).

लयाः क्रमात् समादौ स्युर्मध्यद्रुतविलम्बिताः ।

and elaborates it further:

अयं भावः—यथा वार्तिकमार्गे मध्यो लयः । एकस्याः कलायाः चतस्रः क्रियाः । चतुष्क्रियापर्यन्तं प्रवृत्तः कलाकालो गीतकालश्च समान एव । गीतकालस्तालकालमानमनुसृत्यैव प्रवर्तते । चित्रमार्गे द्रुतलयः चित्रमार्गकलाकालस्याल्पत्वात्तालः पश्चाद् वर्तते । तस्मात् तालो गीताद्यनुसरणार्थं द्रुतो भवति । एंव चित्रे द्रुतलयेऽतीतग्रहः स्यात् । दक्षिणे तु विलम्बितः । अष्टक्रियापर्यन्तमेका कला । तालो गीतकालमतिक्रम्य वर्तते । गीतस्य पश्चाद्भावेन तालस्य विलम्बत्वाद् विलम्बितः ।

This lucid exposition emphasizes the changes which the concepts of *laya-mārga-graha* have undergone individually and in their affinities, in their culmination to the modern practice of *tāla* in Karnataka music. I have discussed this situation with reference to the *tāla* in Hindustani music elsewhere (R. Sathyanarayana, *Karṇāṭakadalli Kalegaḷu-Saṅgīta*, pt. 1, pp. 119-135).

251cd. The *madhya* and *vilamba layas* are thus rendered relative to the *druta laya*. The definition of *druta laya* without objective quantification is a strength, not a weakness; its purpose is to subjectivise the concept of *laya* to enable its use to suit the individual desire, fancy, need, convenience and ability of the performer.

252cd. The subjectivisation mentioned in the comment on **251cd** is sought to be rationalised by this. This dictum rendered elastic the rigid definition of the *mātrā* as the duration required to utter five short syllables. At the same time *anudruta* and *druta* (and therefore other *tāla aṅgas*) became complex in quantity and lost their practicability or feasibility. One important consequence was, that the knell of the *virāma* was tolled at this time to the accompaniment of the heralding of the *anudruta* which acquired a clear definition and precise quantification. (R. Sathyanarayana, *Sulādis and Ugābhogas of Karnataka Music*, pp. 48ff).

253a. Pravṛtti should be interpreted here as usage, application. Siṁhabhūpāla comments on *'layapravṛttiniyamo yatir-ity-abhidhīyate'* (SR, 5.46) thus (op. cit. on ibid. loc. cit. p. 27): *'pūrvoktasya layasya pravṛttiniyamaḥ prayoganiyamaḥ yatiḥ'.*

254a. kharjūra yati is not found elsewhere; on the other hand, *yatis* such as *yavamadhyā, vedimadhyā, viṣamā*, etc. are found described. *Yavamadhyā* is synonymous with *mṛdaṅgā yati; vedimadhyā* is the same as *pipīlikā yati*. This is sometimes known as *ḍamaru yati. Viṣama yati* is indeterminate and eludes precise definition. Besides these, Acyutarāya (op. cit. extr. *Bharatakośa*, p. 512) mentions others, e.g.

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khaḍga, nāga, śaktichhatra, and *paraśu yatis* with the observation that they are only polemic and are rejected by discerning scholars.

256c. anyatra i.e. in the middle and end.

258d. ādi includes *vilamba laya.*

260b. viṁśati: *sama* has three varieties, *kharjūrikā,* one, four each in *srotogatā, gopucchā, pipīlikā* and *mṛdaṅgā yatis,* making twenty varieties in all.

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COMMENTARY ON THE TEXT

II. MṚDAṄGA PLAYER

1a. dhvanimela : *dhvani* means not only voice but sound of musical instrument also here. The *mṛdaṅga* player should know how to blend the sounds of his *mṛdaṅga* with the tone qualities of different voices and of different musical instruments.

1b. Guṇa includes *doṣa* also by semantic extension.

1b. tāla means cymbals chiefly, in view of the thrust of the NN on dance.

1c. vādika established by collative consensus, is synonymous with *vādaka.*

2c. vādakartā : The *vādika* participates in competitions, controversies, contests and dialogues with other *mṛdaṅga* players, percussionists, musicians or dancers.

2d. pakṣaparigraha : taking up sides in connection with theoretical discussion, elucidation, interpretation or commentary and with establishing superior technical scholarship, virtuosity or empirical skill.

3c. yuktitaḥ : by argument and analogy.

3d. prahelikā q.v. NN, 1.93-105 ab; creating or solving problems with oblique meanings and oblique solutions.

4d. abohaṇaka. The *vādika* is skilful in generating beautiful *pāṭas* (passages) on the *mṛdaṅga* even without the *bohaṇa* paste on the membranes whereas *bhārika* does so with such paste (**7cd** *infra*).

5b. ṭhavaṇaka : *Ṭhavaṇa* (Kannada language) means assembling, collecting, accumulating and summation of a numerical series (Ranna, *Ajitatīrthakara-purāṇatilakam,* 1.82; Rājāditya, *Vyavahāraganita, inter alia*). In musical parlance it denotes movement in *vīṇā* playing or *mṛdaṅga* playing (Mahābala Kavi, *Nemināthapurāṇam,* 5.138). Thus Bhīmakavi uses this word in this sense (*Basava-purāṇam,* 18.13) and Padmaṇāṅka (*Padmarāja purāṇam,* 3.57) assigns the *dhanañjaya maṭṭha tāla* to the percussive instrument *ṭhavaṇa. Ṭhavaṇāṅga* is that aspect of *mṛdaṅga* playing which reveals mathematically calculative scholarship, e.g. Pālkuriki Somanātha (*Paṇḍitārādhya-caritramu,, Parvataprakaraṇamu,* p. 445). A *mṛdaṅga* player who possesses it is known as *ṭhavaṇiga* (Candraśekhara Kavi, *Pampāsthāna-varṇanam,* 81). Nijaguṇa recognises four modes of *mṛdaṅga* playing, viz. *śuddha, sālaga, saṅkīrṇa* and *ṭhavaṇa* (*Vivekacintāmaṇi,* 4. 237). Pālkuriki Somanātha also employs *ṭhavaṇi* as a *sthāya* variety (*Basavapurāṇamu,* 3.938) and as a variety of dance (*Paṇḍitārādhya-caritramu,* loc. cit). *Ṭhavaṇa* is a transitive verb in both Kannada and Telugu meaning to add, to promote, to set in motion, to calculate, etc.

Pārśvadeva gives some interesting, though somewhat obscure information about *ṭhavaṇā* (*Saṅgītasamāyasāra* = PSS, 5. 170-182f). According to him, *ṭhavaṇā* is of several kinds, depending on the *'śruti'* (!) and the *tāla* from which it is born.

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It is executed in all three tempi and to specific *tālagraha. Ṭhavaṇa* may be performed in instrumental compositions which are of both *'niyama'* and *'aniyama'* varieties. *Ṭhavaṇa* consists of the concluding passage of a *vādyaprabandha* rendered in a deep, loud or dense *(ghana)* voice according to the particular *śruti* variety (which is not explained in PSS or elsewhere), and to a particular *dési tāla.* The *ṭhavaṇas* thus described by Pārśvadeva are a) from *śabdānandana śruti,* the *ṭhavaṇa* born of *maṭṭha,* is executed in *maṭṭha tāla* in 3 *layas* and in *atīta graha.* (b) from *mukundānandana śruti* the *ṭhavaṇa* born of *gārugī* is performed in *gārugi tāla* and *viṣama graha.* (c) from *īśvarānandana śruti,* the *ṭhavaṇā* born of *jhampā tāla* is rendered in all these three *tālas* in *sama graha.* (d) from *bhaskarānandana śruti,* the *ṭhavaṇā* born of *krīḍā tāla* is to be executed in all 3 *layas* in *atīta graha.* (e) from *śaśāṅkanandana śruti,* the *ṭhavaṇa* born of *ekatāla* is rendered in *ekatāla* in 3 *layas.* Besides these, there is a further variety called *ucupala ṭhavaṇī.*

5c-7d. NN borrows from SR (6.1058c-1060b); Siṁhabhūpāla (*Saṅgītasudhākara* on SR, loc. cit. p. 609) interprets *surekha* as *rañjaka* (appealing) whereas Kallinātha explicates it as the clear visibility of form of the *mṛdaṅga* player at the time of playing: वादनसमये दृश्याङ्गसन्निवेशवान् (*Saṅgītakalānidhi* on SR, loc. cit. p. 608).

6a. vādana: playing on instruments other than *mṛdaṅga* also.

7c. bhārika is the lectio vulgata. Padmaṇāṇka (*Padmarāja purāṇam,* 3.57) mentions a membranophone of this name *(bhāri)*: its performer is *bhārika.* The lectio facilior is *bhaṇḍika,* one who plays on *bhāṇḍa. Bhāṇḍa* is used, since very early times, to denote large kettledrums such as *nagārī, bherī,* etc. (e.g. Bharatamuni, NS, 1.50; 32.410, 414, 415; 34. 285, 286 etc.). Nānyadeva has also used *bhāṇḍa* in the sense of a large percussive instrument (*Bharatabhāṣya,* MS. copy in Sri Varalakshmi Academy, Mysore, pp. 480 ff).

8b. gītānuga : one who accompanies only music and not dance. The description of this variety of *mṛdaṅgi* is very much abridged in NN from SR (6.1061-1064); Śārṅgadeva describes *gītānuga mārdaṅgika* as one who follows the *śuddha* and *sālaga gītas* exactly with precise correspondences in sounds and *pāṭas* with hard and soft syllables, even and odd placement of syllables, *mandra, madhya* and *tāra* sounds and the soft, tender or gentle as well as scholarly and complex elements in the song. Besides, he performs the *udgrāha* and *ābhoga* in *sālaga* songs in *niḥsārutāla* in the *anuloma-pratiloma* techniques adapting the *jakṛā* strokes. SR depicts four kinds of *mṛdaṅga* players: *vādaka, mukharī, pratimukharī* and *gītānuga. Pratimukharī* is one who is somewhat deficient in the qualities of *mukharī.*

11c. prahārajña : one who knows how and where to strike on the right and left membranes to generate what *pāṭa* sounds.

11d. gīta : song and vocal music.

11d. vādana : *vide* comm. on NN, 2.6a.

12b. pāṭajña : one who knows how to enunciate and execute on the *mṛdaṅga* all kinds of *pāṭas,* viz. *śuddha, miśra, khaṇḍa, kūṭa, vyāpaka.*

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12b. sañca: this relates to the manual or body technique of playing on *mṛdaṅga, paṭaha* and *huḍukka* and should be distinguished from the ten *sañcas* of *tāladhārī* (*vide* comm. NN, 1.44-50).

12d. pātra : a danseuse; more precisely, one who dances character roles from a literary theme.

13a. ātodya : a musical instrument; it is derived from the verbal stem *'tud'*, a transitive, *ubhayapadī, aniṭ*, meaning 'to strike', 'to rub', 'to pierce' etc. (*ā* + *tud*). - **dhvanitattvajñaḥ** : one who knows the quality, distinctiveness and subtlety of the sounds of the fourfold musical instruments: *tata, suṣira, avanaddha* and *ghana.*

13b. ādi includes *viṣama* and its varieties, viz. *anāgata* and *atīta.*

13c. chidra : *lit.* break, discontinuity; here it means faults of omission and commission.

14b. pramāṇa : magnitude and relative proportion (of the various elements and aspects of music and dance).

14c. vādye-vādane or vādyaprabandhe : instrumental compositions such as *gajara, otā,* etc. (NN, **1.59c-105b**). SR (6.945-1019) describes forty-two of these, including some depicted by NN.

15a. Udghaṭṭana connotes besides stroke, also striking against, open, open up, separating, etc which meanings may be applied secondarily here. It also means recitation of *pāṭākṣaras* in the professional parlance of percussionists according to Kallinātha (op. cit on SR, 6.1217): उद्घट्टनं नाम पाटाक्षरोच्चारणम् । उद्घट्टनेति भाण्डिका व्यवहरन्ति । (p. 647). This corresponds to *vākkaraṇa* mentioned by Bharata (*Nāṭyaśāstra,* 34.47, p. 417) and *mukharāva* mentioned by Mataṅga (extr. Mummaḍi Cikkabhūpāla, *Abhinava Bharatasārasaṅgraha,* 1.498) and to *konegolu (konakkol)* of modern percussive practice.

15c. nādavṛddhikṣaya : dynamics: loudness and softness

15c. āpatti . This is derived from (*ā* + *pad*); the root is an *ātmanepadī* of the 1st class *('bhvādi')*. It means creating entry into a state, condition or phase; here, it means anticipating the situations where the sound becomes loud and where soft, and preparing to follow it in accompaniment. The word has another derivation: (*ā* + *pat*). This verbal root is a *parasmaipadī* of the same class. Thus *āpat* means to fall down, accrual of sudden distress, etc.

15d. pratibhā : *vide* comm. on NN, **1.4d.**

16cd-17ab. NN seems to be inspired by NŚ (34. 252, p. 456):

अतालज्ञमकालज्ञमशास्त्रज्ञं च वादकम् ।
चर्मघातकमि(इ)त्येवं प्रवदन्ति मनीषिणः ॥

and Abhinavagupta's gloss on it:

शास्त्रज्ञत्वं लक्षणज्ञता । तालज्ञता प्रयोगकौशलम् । कालो द्रुतादिः । तालश्चच्चपुटादिः । चर्म निहन्तीति जुगुप्सोक्ता।

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17cd-20cd. sañcas : These are different in nature and scope from the *sañcas* of a *tāladhārī* and are performance techniques. Compare with the *sañcas* of the cymbal bearer (NN, **1.45ab-51ab**) and commentary thereon (i-iv). In this latter case *sañca* consists of the movement of one *tāla* into another and *vice versa;* that is perform the phrases, structures and idioms characterising the first in the second *tāla* and *vice versa.* In the context of *mṛdaṅga sañca,* SR delineates three classes of performers of *paṭaha* and *huḍukkā,* viz. excellent, moderate and poor, thus (6. 897-899):

श्रेष्ठः पाटहिकः सञ्चादङ्गुष्ठमणिबन्धयोः ।
स्कन्धकूर्परसञ्चात्तु नीचः पटहवादकः ॥
वरो हौडुक्किकोऽङ्गुष्ठकूर्परसञ्चतः।
सञ्चाभ्यां मणिबन्धोत्थकूर्पराभ्यां तु मध्यमः ॥
असौ वामाङ्घ्रिसञ्चेन वादनादधमो मतः ।

This is not consistent with what NN (**2.20cd**) says: एतदुक्तविपर्यासाद् वरो हौडुक्किको मतः । In view of the foregoing observation of SR it is reasonable to emend this to एतदुक्तविपर्यासादधमो हौडुक्किको मतः ।; but such conjectural emendation is entirely unsupported by collative evidence.

21a. vāñchānugau: (movement which follows will or desire) is replaced with *pañcānugau* by SD-T with equal probability. This means movement as demanded by exigencies of the five *sañcas.*

21b. Snigdha connotes many things: shining, lustrous, unctuous, glossy, smooth, etc. But the rare lexical meaning 'thick and dense' (and therefore strong) seems to be more appropriate here (Monier Monier-Williams, *A Sanskrit-English Dictionary,* p. 1267).

21a-22a. hastaguṇāḥ : NN. borrows these lines from SR (6.1220a-f) with literal correspondence. SR also offers (1220a) the vulgate lectio *'vāñchānugau'* and varia lectio: *'vādyānugau'.*

22a. Yukta may be interpreted to yield applicable secondary meanings: intended, appropriate, correct, complete contact between fingers, palm and wrist with the membrane where required.

22c-47d. mṛdaṅga-lakṣaṇam : The following brief comparative study is based on the authorities indicated below:

(i) Bharatamuni, NŚ, 34.253-272; *bhinnapāṭhakarmaḥ,* 200-210, pp. 488, 489.
(ii) Mataṅga, *Bṛhaddeśī,* extr. Mummaḍi Cikkabhūpāla, *Abhinava Bharata-sārasaṅgraha,* 1.425-431, p. 58.
(iii) Someśvara, *Mānasollāsa,* 4.16. 687-698, pp. 94, 95.
(iv) Somarājadeva, *Saṅgītaratnāvalī,* extr. *Bhartakośa,* p. 911.
(v) Haripāladeva, *Saṅgītasudhākara,* 3.111-119.

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(vi) Śārṅgadeva, SR, 6. 1019-1039.
(vii) Kumbhakarṇa, *Saṅgītarāja*, extr. Ramakrishna Kavi, *Bharatakośa*, p. 914.
(viii) Śrīkaṇṭha, RK, 4.11-19.
(ix) Ahobala, *Saṅgītapārijāta*, 2.70-76.

22c. Only Haripāla, among known authorities, gives this detail: the tree for the body of the *mṛdaṅga* should be selected from a thick forest (or wilderness), or mountain and should not have grown on the banks of a river or lake; it should be neither over-seasoned nor under-seasoned (3.111, 112).

कान्तारशैलसम्भूतैः सरःसरिदनुद्भवैः नातिपक्वैर्नचापक्वैः.

22a-23a. Qualities desirable in the wood for making a *mṛdaṅga* are hardness, denseness, toughness and grain.

Mataṅga prescribes red sandal, date, *acacia catechu*, neem. Someśvara: only *bījavṛkṣa* (runner of *aśvattha* ? *citrus medica*?). Haripāladeva: *acacia catechu*, and yellow sandal; Śārṅgadeva: *bījavṛkṣa* by own preference and red sandal as well as *acacia catechu* from a different school; Kumbhakarṇa: red sandal, acacia catechu, *bījavṛkṣa*, and *varṇākta* ; *kāṁsya* (bronze); Śrīkaṇṭha: *bījavṛkṣa*, *acacia catechu*, red sandal and *campaka*. Ahobala: red sandal, *acacia catechu* and steel. In South Indian practice today the wood used for making the body of the *mṛdaṅga* is from the jack tree *(panasa)*, *śāla* (=*saroja*, *vatica robusta*), *tāla* (palmyra, *Borassus flabelliformis* Lin.), *neem*, *brahmadāru* (*gaṅgarāvi*, wild areca).

23d. sama : even, uniform diameter.

24b. lakṣyavedin : one who is cognisant with the construction and playing of *mṛdaṅga*.

25a. Tāla is the length between the tips of the stretched thumb and middle finger. Other standard lengths are: *prādeśa*=between tips of thumb and forefinger; *gokarṇa*=between tips of thumb and forefinger; *vitasti*=between tips of thumb and little finger; *vitasti* has nine (Indian) inches. The measurements given below are in Indian inches; one Indian inch = 0.75 inch on the FPS (British) scale.

25a. Catus-tāla is 36 inches. Someśvara, Śārṅgadeva, Kumbhakarṇa and Śrīkaṇṭha prescribe only 21 inches. Ahobala gives a length of 12 *muṣṭis* (fists). Śārṅgadeva recommends that the *mardala* is 30 in. long. This length is adopted by Śrīkaṇṭha *et al* for *mṛdaṅga* because the magnitudinal differentia between *mṛdaṅga*, *mardala* and *muraja* had already disappeared, synonymising these instruments. However, Haripāladeva describes three magnitudinal variants of the *mṛdaṅga*: (a) 3.5 *vitastis* (31.5 in.) for dance (b) 3 *vitastis* and 4 *aṅgulas* (31 in.) for *ḍhavaṇāṅga* and (c) 3 *vitastis* (27 in.) for women. In modern times the length of the *mṛdaṅga* is variable (see below) but is usually 22.5 (12 + 10.5) (British) inches (for high pitch) and 24 (13 + 11) inches (for low pitch).

25b. piṇḍa is thickness between outer surface and inner surface.

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25b. aṅgula : originally this was the thickness of the body of the *mardala.* Someśvara, Śārṅgadeva, Kumbhakarṇa and Śrīkaṇṭha prescribe half an ich for the body of the *mṛdaṅga.*

25cd. ṣaṣṭy-aṅgulamita : This detail is not found in any of the above authorities. In modern practice, the *mṛdaṅga* is generally about 36 in. in circumference.

26. The left drumhead is invariably larger half to one inch than the right. These diameters are variable in both early authorities and in modern practice (left-L, right-R): Bharata: *āṅkika* - 3.5 *tālas*: L = R= 12 in.; *ūrdhvaka* : 4 *tālas* long; L= R = 14 in.; *āliṅgya* 3 *tālas* long, L = R =8 in.

Mataṅga: R - L = 9 in.; *Matāntara*: L - 8 in. R - 6 in.
Someśvara: L - 14 in. R - 13 in; *cakrīcarma*: L - 15 in. R - 14 in.
Haripāla: L = R -one *vitasti.*
Kumbhakarṇa: L - 14 in. R-13 in. *Matāntara*: L - 12 in. R-11.5 in.
Śrīkaṇṭha: L - 14 in. R - 13 in. *Matāntara*: L -12 in. R-11.5 in.
Ahobala: L = R -12 in. Modern practice: R - 6.5 in. L - 7.5 in; R- 6.25 in. L - 7.5 in.

27b. pārī : bellyskin; this meaning must have been widely prevalent in early times because Śārṅgadeva and others, including Paṇḍarīka Viṭṭhala use it in this sense. But the well known lexicons such as *Amara* (3.5.10 cf. Maheśvara's comment), *Medinīkośa* (Ra-dvikam, 56, p. 126 : *pārī pūre ca karkaryām pādarajjau ca dantinaḥ*) and *Vaijayantī* (6.2.24: *pāriḥ sṛṇiguṇe'pi ca*) give it as a (leather) rope used to tie the foot of an elephant.

27a. arogiṇaḥ : Merits and defects of the skin membrane for the *mṛdaṅga* are elucidated by Bharata and Śārṅgadeva. Bharata says that the skin should not be affected by fever, damaged by the beak of a crow, nor faulty, rotted or wet, smoky or burnt; it should be white like snow, jasmine or the moon; it should be of good colour. According to Śārṅgadeva it should be free from flesh or nerves, fat, placenta, rot or wetness; it should not be damaged by the pecking of crows, by fire or smoke; it should not be torn.

27a. chāgasya : This seems to be the earliest mention of the use of goat skin for the membrane. According to SR the right membrane to which the black paste *karaṇi* (q.v. *infra*) is applied should be made from a six-month old calf; the other two membranes are to be made from the skin of a two year old cow. The skin of a dead six-month old calf should be used for the membrane of the *paṭaha.* This is the prototype for percussive membranes. The leather thong for the hoop *(vadhra)* is of the skin of a bull. Modern *mṛdaṅga* employs the skins of calf, goat and buffalo. Goat skin is used for the membrane to which *karaṇi* is applied; calf skin is used for the outer most membrane; buffalo skin is used to bind edges and for thongs *(kaśā, 'bāru').*

28b. uṣṇajale. Bharata (NŚ, 34.266) and Śārṅgadeva (SR, 6.1168) clearly de-

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clare that the skin should be soaked in *cold* water for a night. It is now soaked in cold water for 4-6 hours.

28cd. These details are unique to NN.

29ab. This number is explicit in NN and not found elsewhere.

29cd-31cd. These details are found only in NN.

32ab. ṣaṭtriṁśat randhrāṇi : This number varies from one authority to another e.g. Mataṅga prescribes 28 holes. Someśvara requires 40 holes to be made in each membrane, each one inch apart; Śrīkaṇṭha concurs with this. Ahobala recommends only 20 holes. SR prefers 24 holes. NN is content with 18 holes. At the present day 16 holes are made in each membrane.

32c. Pārśvataḥ means at the side or edge. Monier Monier-Williams (*A Sanskrit-English Dictionary*, p. 622) records a rare lexical meaning for it, viz. a curved knife. This is equally appropriate here.

32b. Randhra is called *gṛha* (=*graha*) in NN and elsewhere. *Graha* means a square hole; but NN describes the holes as circular.

33b. Kaśā is the same as *vadhra* (leather thong, strap) mentioned in SR, Someśvara, Haripāla, Śrīkaṇṭha *et al.* Haripāla rules that it should be made of the skin of a bull. The name *mallasara* is given to this only in NN.

33c. protya : others, e.g. Someśvara and Śārṅgadeva call this *sīvanīkriyā*, i.e. threading (for sewing). This method of threading is called *gomūtrika bandha* by Mataṅga, Someśvara, and Śrīkaṇṭha. Someśvara gives details of the method: the thong should be threaded from below (in one) and above (in next) such that it covers both the upper and lower surfaces of the intervals between holes (4.16. 691, 692):

तेषु रन्ध्रेषु वध्रं च सीवनीक्रमतो न्यसेत् ।
तस्मिन् रन्ध्रे(तु) प्रोतव्या विवरा कर्करात्मिका ।
अधश्चोर्ध्वं च कर्तव्या पृष्ठोदरनिदर्शिनी ॥
मध्ये विवेष्टयेत् प्राज्ञस्त्रिभिर्वध्रैर्दृढं ततः ।

'Karkara' in this passage should probably read *'karkaḍa'*, a saw-toothed weapon (*Kannaḍa Dictionary*, Kannada Sahitya Parishat, p. 1561). Thus besides the *vadhra* in two plaits, there was a third thong which was braided at the middle of the *vadhra* plait. This had striations or leaves on either side and offered a firmer grip—*dṛḍham*. All three are collectively mentioned by Mataṅga as *carmatripura*.

34cd-37cd. This third thong, the treatment of which is found only in NN corresponds to the *karkaḍa* mentioned by Śomeśvara. This is not seen in modern practice of making the hoop of thongs. Someśvara calls it *'karkarātmikā paṭṭikā'*.

37c. The threading of the three-plaited *vadhra* through the *graha* holes is named *gomūtrika* as indicated above. It refers to a zig-zag course as that of the urine *(mūtra)* of a moving cow *(go)*. It is the name of a renowned and difficult mode of

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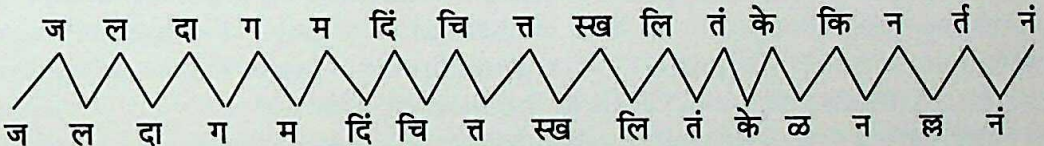
writing verses involving graphic design in the placement of its syllables *(citrabandha kāvya)*. The *gomūtrika bandha* may be described thus. Let the first half and second half (hemistichs) of a verse be designated A and B respectively. It is *gomūtrika* design if the hemistich formed by combining the odd numbered syllables of A and even numbered syllables of B and *vice versa* are the same. It is defined thus:

वर्णानामेकरूपत्वं यद्येकान्तरमर्धयोः ।
गोमूत्रिकेति तत् प्राहुः दुष्करं तद्विदो विदुः॥

Example (Skt.) प्रवृत्ते विकसद्धानं साधनेऽप्यविषादिभिः ।
ववृषे विकसद्दानं युधमाप्यविषाणिभिः ॥

Example (Kannada) जलदागमदिं चित्तस्खलितं केकिनर्तनं ।
जलदागमदिं चित्तस्खलितं केळनल्लनं



39b. punar-baddhvā : The membranes are fixed to the apertures at first temporarily with the cord known as *ḍambara*; this is true today also; they are attached using strong string or thread. When the hoops are ready and they are fixed to the membranes through plaiting, they are both fixed to the *mṛdaṅga* firmly and permanently with *vadhra*, today called *'vār'* in Tamil and 'bāru' in Kannada. Ahobala writes of such preliminary binding with a thread.

39d. bohaṇāya : NN regards *bohaṇa* as the process of application of the paste (of boiled rice and wood ash mixture) rather than the paste itself. SR on the other hand holds it as the paste: of these ingredients ground to a fine paste: *'bohaṇākhyena'*. This word is an instance of Sanskritisation of vernacular words ; *'bona'* in Kannada means flour, dough.

39d. kiṭṭataḥ : *kiṭṭa* is metal rust or a ferrous/manganese ore. This paste is called *karaṇi*. It is first mentioned by Haripāladeva (op. cit. 3. 119). Someśvara, Śārṅgadeva *et al* do not mention the *karaṇi*, but prescribe that the *bohaṇa* itself should be applied thinly to the middle of the right membrane also. Śrīkaṇṭha also follows this. Ahobala mentions the use of *karṇika*, containing metal (probably iron) powder. The *karaṇi* of medieval *mṛdaṅga* was made of *bohaṇa* ground with iron rust or ferromanganese ore into a very smooth paste. Modern *karaṇi* is prepared by grinding together boiled rice, wood ash, fine sand and iron dust. It is believed that the addition of manganese dust or powder increases the life of the paste. This is made into small pellets which are rubbed on to the middle of the membrane circularly, leaving half an inch at the edge. Or the paste is applied on a knife edge. It is then rubbed with a smooth, round stone with slow circular motion. It is a quarter of an inch thick at the centre and tapers out to the surface at the outer edge.

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The thickness and area of the *karaṇi* are inversely proportional to the pitch of the membrane. That is, a low pitched *mṛdaṅga* has a thicker and larger *karaṇi* while a higher pitched *mṛdaṅga* has a thinner and narrower *karaṇi*. The *karaṇi* is first applied and then adjusted to suit the desired tuning. If the pitch is to be lowered, more paste is uniformly applied centre outwards; if it is to be raised, it is carefully scraped off from the outer edge inwards. In other words, adjustments are made in the diameter and density of the *karaṇi* at the centre and the edge. Narahari Cakravarti *alias* Ghanaśyāmadāsa has used the term *kharalī* for this paste to be applied to the right membrane (*Saṅgītasārasaṅgraha,* 2.21-27). This is clearly a corruption of *karaṇi*. He says that the *kharalī* is prepared from grinding intimately a mixture of wood ash *(vibhūti)*, boiled rice, yellow myrabolan *(jīvani)*, the fruit or leaf of *kenduka* (a variety of ebony, *Diospyros glutinosa* which serves as adhesive), red chalk or ochre *(gairika)* and *piṭaka* (? *pitaṅka*—the plant *cucumis colocynthis*). He further says that *bohaṇa* for the left membrane is prepared from boiled rice, parched rice (paddy) or flattened rice, ground into a paste. It may noted that Paṇḍarīka Viṭṭhala adds wheat flour to the *bohaṇa* paste.

41c. bandhanam : This strap is called *kakṣā* by Bharata *et al* and its corrupt form *kacchā* by Śārṅgadeva and others.

42a. kaṭyās-taṭe : This and the *sañca* of the left foot, as well as the stances of the *mṛdaṅgi* clearly show that the instrument was performed while the *mṛdangī* was standing. This was changed to the squatting position when music and dancing shifted from the royal courts and temples to sabhas as a socio-cultural grace.

43a. śruti : This name is found only in NN and is very appropriate because it refers to tuning. It may be recalled that three side strings of the *vīṇā* have been called *śruti* strings for exactly the same reason since the 16th cent. (e.g. Paṇḍarīka Viṭṭhala, *Rāgacandrodaya,* 2.14).

44a. ūrdhvāṅga : Since the time of the Bharatamuni (c. 200 A.D.) *mṛdaṅga, mardala* and *muraja* have been collectively designated as *tripuṣkara,* while the drumheads or membranes have been called *puṣkara* (ch.34). Besides the classification of the *tripuṣkara* into *āṅkika* (played on the lap), *ālingya* (*lit.* embraced; held by the arm) and *ūrdhvaka* (held vertically upward), there is clear evidence for the the existence of a membranophone which was barrel-shaped, and had three membranes, viz. two at the left and right sides and the third at the middle, upward from sculptures in India and Greater India. NŚ also has indications of this. The differences between *mṛdaṅga, mardala* and *muraja* were largely of size and proportion. In course of time these became trivial differentia and were homogenised as variations of a single instrument. These names thus became synonymous in the 13th cent. (SR. 6. 1027, 1028). Nevertheless some later authorities such as Vemabhūpāla (*Saṅgītacintamaṇi,* extr. Ramakrishna Kavi, *Bharatakośa,* pp. 31, 131, 484) and Paṇḍarīka Viṭṭhala reproduce details of the *trimārjana* from SR and Bharata even though the *mṛdaṅga* or *mardala* no loner had an upward membrane,

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thus becoming prey to blind following, disciplinic and chronological anachronism. *Mārjanā* here means the application of a tuning paste.

43a-46b. trimārjanā : Such triple tuning agrees with Bharata (NŚ, 34.118-121). However, the *ūrdhvaka* of *māyūrī* is tuned to *madhyama,* not *pañcama,* according to NN and Vemabhūpāla (*vide* documentation in comm. on NN, **2.44a**). This variation may be traced to the NŚ itself because a *varia lectione* in NŚ extracted by Cikkabhūpāla (*Abhinava Bharatasārasaṅgraha,* 1.697) who gives *madhyama* itself *vice pañcama.*

46cd. jaladharadhvāna : It is possible, by extending the imagination a little to see a little more than a simple simile. Phenomenological analogies and referents are common enough in the theory of Indian music e.g. animal and bird cries for musical notes, bird cries for *tālāṅga* durations, attributes of *svaras, rāgadhyāna* or reification of *rāgas,* etc. Thus the equations of the percussive sounds with the thunder claps by various cloud formations (and the propitiation of the latter for tuning the respective membranophone) by Bharata may indicate an ancient effort at objectively relating the loudness levels of different membranophonic sounds because Bharata attributes such tuning *(svarasaṁyoga)* of the *tripuṣkaras* to the sage Svāti himself: left membrane of *mṛdaṅga-vidyuj-jihva* of great ṣound, *ūrdhvaka* (vertical membrane) the great cloud *airāvata, āling(ya)-taḍidmān* (full of lightning, called) *balāhaka, āṅkika* (right membrane)-*puṣkara* cloud (called *kokila*), *ūrdhvaka* in *mṛdaṅga-nandi, āṅkika-siddhi, āliṅg(ya)-piṅgala* (NŚ, 34.287-290).

सृष्ट्वा मृदङ्गान् पणवं दर्दरं च महामुनिः ।
मेघैश्च स्वरसंयोगं मृदङ्गानामसृजत् ॥
विद्युज्जिह्वो भवेद्वामे मेघं स तु महास्वनः ।
ऐरावतो महामेघस्तथा चैवोर्ध्वके भवेत् ॥
आलिङ्गके तडिद्यांश्च नाम्ना चैव बलाहकः ।
दक्षिणे पुष्करो मेघः पुष्करो वामयोजितः (कोकिलो नाम विश्रुतः) ।
मृदङ्गश्चैव नाम्ना तु ऊर्ध्वके नन्द्यथोच्यते ।
अङ्किकः सिद्धिरित्येवं आलिङ्गश्चैव पिङ्गलः ॥

These and other clouds are known to mythology and lexicographers in Sanskrit from early times: *Matsyapurāṇa* mentions (2.8) *saṁvasta, bhīmanāda, droṇa, caṇḍa, balāhaka, vidyutpatāka* and *śoṇa.* Basavappanāyaka compiles the following from an anonymous source in his *Śivatattvaratnākara* (3.1.63-67): *kuṣṭajyoti, vairiñca, pakṣa* and their subvarieties such as *jīmūta, puṣkala, vidyutsahita.* Nijaguṇa Śivayogi mentions in his *Vivekacintāmaṇi* (6, p.447) *auṣadha, māruta, phalaka, puṣṭikara, roṣada* and *krodha.* Musunūru Veṅkaṭa Śāstri compiles in his *Vidyārthikalpataru* (p.80) such cloud varieties as *saṁvarta, āvarta, puṣkalāvarta, droṇa, kāla, nīla* and *mahākāla.* Svāti's attmept to associate thunderclap sounds with *puṣkara* sounds is consistent

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with his invention of the *muraja* from the inspiration he drew from *devadundubhi* i.e. sound of the thunderclap.

47c. puṣkara : NN. reverses or misquotes the muni (Bharata) who gives *puṣkara* as the collective name for *mṛdaṅga, mardala* and *muraja.* Śārṅgadeva repudiates such differences; according to him, *mṛdaṅga* is the same as *mardala* and *muraja.* He says that the muni Bharata has referred to all three *puṣkaras* by the single name *mṛdaṅga.* But these did not obtain currency in his times at all (SR, 6. 1027a-1028b).

निगदन्ति मृदङ्गं तं मर्दलं मुरजं तथा ।
प्रोक्तं मृदङ्गशब्देन मुनिना पुष्करत्रयम् ।
अत्यन्ताव्यवहार्यत्वान्निःशङ्को न तनोति तत् ॥

Thus he describes this instrument and its variation in the next few lines (SR, 6.1031-1032) as *mardala* itself and his commentators accept it without comment. NN uses *mardala* as a synonym for *mṛdaṅga* (**2.45, 48**).

47c. munayaḥ : Svāti, Bharata and other sages (for a detailed study *vide* R. Sathyanarayana, 'Indian Music: Myth and Legend', *Journal of the Indian Musicological Society,* 18.1.13-21).

47d. pakṣāvaja is Sanskritization of *pakhāvaj* ? Paṇḍarīka Viṭṭhala reveals here the influence of Hindustani music; the third chapter (both *adhikaraṇas*) reveals further impact. He wrote the NN at the court of Akbar to please him: *'akabaranṛparucyartham'.* The name *mṛdaṅga* is pan-Indian and applies to the same or similar instrument in the South, Assam, Bengal, Bihar, U.P., Panjab, Orissa, M.P., Gujarat, etc. The *pakṣāvaja (pakhāvaj)* is known as *paṭṭāvaja* in Karnataka since at least the 15th cent. A.D. (Candraśekhara Kavi, *Pampāsthāṇa-varṇanam* 81 pr; Caturmukha Bommarasa, *Revaṇa-Siddheśvara Caritre,* 3.45; Nijaguṇa Śivayogi, *Vivekacintāmaṇi,* 4, 191 etc.).

The Sanskrit word *ātodya* is derived from (*ā* + *tud*) . Bharata derives the word thus: *'ātodyam todanād-api'* (NŚ, 34.286b). *'Tud'*, a verbal root of the 6th class, *parasmaipadi* means to strike; that which generates (musical) sound by striking is *ātodya= 'ā-samantād tudyate'; tud (vyathane)* '*ṇyat*' (Pāṇini, *Aṣṭādhyāyī,* 3.1.124). This word mutated into the *prākṛta* form *'āvujja'*, and into the vernacular form *'āvaja'*. Originally it possessed the general connotation of any musical instrument. It acquired however, a restricted connotation of 'membranophone' from the 13th cent. A.D. in Kannada, e.g. Bāhūra Bommayya, *vacana* 181-29, Harihara, *Nambiyaṇṇana ragaḷe,* 9. 163; Keśirāja, *Śabdamaṇidarpaṇam,* 1. No. 126; *prayogasāra,* 208; Mahābalakavi, *Nemināthapurāṇam,* 4.54 pr.; Viraḳta Toṇṭadārya, *Siddheśvarapurāṇam,* 13.24; Bāhubali, *Nāgakumāracaritam,* 22.71; Ratnākaravarṇi, *Bharāteśavaibhavam,* 12.39; Cikka-padmaṇṇaseṭṭi, *Anantanāthacaritre,* 2.23; Siddhanañjeśa, *Rāghavāṅkacāritram,* 4.7; *Karnataka Inscriptions,* 2.16-54, etc.

'Āvūja' seems to have functioned as a generic name for the class of instruments of the *mṛdaṅga* type. For example, Śārṅgadeva states that the popular name for *deśī*

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paṭaha in his days was *aḍḍāvaja* (SR, 6.824) and that *huḍukkā* was called *āvaja* or *skandhāvaja* by professional percussionists (loc. cit. 6.1077). Sudhākalaśa (*Saṅgītopaniṣatsāroddhāra*, 4.92) states that the instruments *āuja, khandāuja, pakhāuja* and *paṭṭāuja* were appropriately named in the vernacular (in accordance with the positioning of the instrument with respect to the body of the performer):

आउजो लोकभाषायां खंदाउजाउजा ।

मताः पट्टाउजश्चेति स्वस्वनामानुसारिणः ॥

However, the name *pakṣāvaja (pakhāvaja)* appears as a vernacular synonym for the *mṛdaṅga* for the first time in the NN.

22c-47d. mṛdaṅga-lakṣaṇam : An attempt is made here to place the foregoing description of the *mṛdaṅga* (called *mardala* or *muraja* occasionally elsewhere) by Paṇḍarīka Viṭṭhala in perspective by (i) paraphrasing the corresponding descriptions by authorities mentioned in the commentary on **22c-47d** (below **22a**) and (ii) describing the construction of the *mṛdaṅga* in our time in Tamilnad, Andhra and Karnataka, including where possible, technical terms, parallels and professional parlance.

A. TEXTUAL TRADITIONS

Bharata

Bharata describes membranophones and idiophones in the 34th chapter of the NŚ, where the treatment is eclectic; the *mṛdaṅga* is not separately described. The Muni uses the terms *puṣkara, dvipuṣkara* and *tripuṣkara* in varying meanings; *tripuṣkara* comprehends *mṛdaṅga, paṇava* and *dardara;* it also comprehends the *mṛdaṅga* genre—*mṛdaṅga, mardala* and *muraja.* He uses the word *mṛdaṅga* more often than not in the plural. He also describes the syllabarium, *mārgas* (styles), paste applications *(vilepana),* manual acts *(karaṇa), yati* (caesura; arrangement of syllabic material or *tālāṅga* into patterns), tempi, dynamics *(pracāra),* duration complexes *(saṁyoga), graha (pāṇi),* topography of manual techniques (or modes of striking the membranes with various parts of the hands), force of strokes (controlled, semicontrolled, free, *prahāra*), *jātis* and *alaṁkāras* commonly for all the *puṣkaras* and not separately for *mṛdaṅga.*

The *mṛdaṅga* is made of clay or wood. It is made in three shapes:

(i) *harītaki*-shaped like the yellow myrabolan, called *āṅkika,* 3.5 *tālas* long; each membrane has 10 inches diameter.

(ii) *yava*-shaped like the barley corn called *ūrdhvaka;* it is 4 *tālas* long; each membrane has 14 inches diameter.

(iiii) shaped like cow's tail *(gopuccha)* called *āliṅgya;* 3 *tālas* long; each membrane has 8 inches diameter.

The skin should be free from blemishes such as tear, pierced by crows, prepared from an animal suffering from fever, fat, smoke or fire. It should not be

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old. It should be white, like the snow or the moon, free from flesh and should be shining. The hairy skin should be soaked in water for a night. It is then cut into a circle like the moon, rubbed thoroughly with cowdung and stretched tightly over the aperture. It is suspended at the waist by a leather strap passing over the shoulder and the neck. To the membrane is applied cowdung, ghee, gingelly oil and gingelly powder. Then the presiding deities are propitiated (For details, see R. Sathyanarayana, "Indian Music: Myth and legend", loc. cit. pp. 41-43), when the *mṛdaṅga* is made, it is kept completely covered with dry cowdung for some time so that the variations in the skin tensions settle down to a uniform pitch.

The *tripuṣkara* were instruments with three membranes, each of which was tuned to a different note of the scale. This was accomplished by damping the membrane with a paste of fine sand. This was called *mārjanā*. It was applied to the left and vertical membrane. The mud selected for this should be free from gravel, sand, straw, husk, gummy substances etc. It should not contain white sand, acid, alkali or bitter material; nor should it be contaminated with yellow or black colour. Alluvial soil ground to a fine grain by a stream into smooth particles should be used for *mārjanā*. If a proper mud is not available, then only wheat flour or barley flour should be used to make the paste for the *mārjanā*. A mixture of these could be used. But the disadvantage of the flour paste is that it generates a single note.

Mārjanā is of three kinds: *māyūrī, ardhamāyūrī* and *kārmāravī*. In these, the left, right and upper membranes are tuned to the following notes in order; *māyūrī: gāndhāra, ṣaḍja, madhyama; ardhamāyūrī: ṣaḍja, riṣabha* and *dhaivata; kārmāravī: riṣabha ṣaḍja* and *madhyama*. These tunings are used in the *madhyama-*, and *ṣaḍja-grāmas* besides the *sādhāraṇa* notes viz. *antara* and *kākalī* respectively.

The hand poses used in performing the *tripuṣkara vādyas* are *kartarī, samahasta, hastapāṇi, vartanā* and *daṇḍahasta*. Bharata prescribes an elaborate list of the qualifications of a percussionist. Since it is instructive, it may be borrowed here:

गीतवाद्यतालपाठ्यग्रहमोक्षविशारदोऽथ लघुहस्तः ।
छिद्राच्छेदविधिज्ञः सिद्ध(?द्धि)स्थाने ध्रुवाकुशलः ॥
कलभूतमधुरहस्तः सुनिविष्टो रक्तमार्जनो बलवान् ।
अवहितशरीरबुद्धिर्मृदङ्गवादी गुणैरेतैः ॥
आलेपनप्रमाणज्ञश्चतुर्मार्गकृतश्रमः ।
प्रतिग्राही च (ग्रहीता) सिद्धीनामङ्गदोषविवर्जितः ॥
स्वभ्यस्तकरणः सामे गीतज्ञो गुणितग्रहः ।
सुसङ्गीतप्रयोगज्ञो मृदङ्गी तु भवेद् गुणैः ॥

Mataṅga

Mṛdaṅga is made of red sandal, date, *acacia catechu* or neem, half inch thick in the body, both membranes circular, with a circumference of 28 inches at the

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drumheads. The left membrane is 6 inches and the right, 8 inches in diameter (!). The right membrane generates the syllables *to, jam, jha, na.* These measurements are according to Bharata (!).

Someśvara

Originally devised by Brahmā, it is made of the wood of the *bīja* tree, 21 inches long, somewhat larger at the middle; its left membrane is 14 inches and the right, 13 inches in diameter. However, the respective skins are taken one inch wider (to cover the rims of the body). These contain 40 holes each, through each of which a three-strand thong is woven in the form of a plait in *gomūtrika bandha,* to bind the membranes to the drum. At both ends a hoop is fixed to which a strap is attached; (the instrument is suspended with this from the shoulder at waist level).

Haripāla

Mṛdaṅga is made from the wood of *acacia catechu* or yellow sandal, grown wild in a waterless soil, neither too mature nor immature. It is made in three sizes: for dance it is 3.5 *vitastis* long, larger at the middle, and (each) membrane, a *vitasti* wide. For *ḍhavaṇāṅga* (i.e. for music) it is 3 *vitastis* and 4 inches long and the membrane, slightly less than a *vitasti* in diameter. For women it is only 3 *vitastis* long. The membranes are bound to the apertures with thongs of the skin of a bull (or ox). A large *kabala* (ring) is also provided (to suspend the instrument). A paste of boiled rice and (wood) ash, 4 inches in diameter, is applied at the centre of the left membrane; this is called *bohana* and is removed when the instrument is not played. The right membrane is pasted with a preparation called *karaṇi.* The *mṛdaṅga* is played with hands assuming the poses *khuttā, copaṭa, baddhā, khirivilā* (?), *patāka, ḍamaru, sūcī* and *varṇa* in both hands.

Nānyadeva

Nānyadeva (*Bharatabhāṣya,* MS, copy in Sri Varalakshmi Academy, Mysore, pp. 476ff.) follows Bharata in most details.

Śārṅgadeva

Mṛdaṅga is made from the wood of the *bīja* tree, and of red sandal or *acacia catechu* according to others, 21 inches long, half-inch thick, the left and right membranes measuring 14 inches and 13 inches in diameter respectively. The middle of the instrument is one inch larger. Both membranes are of skin, circular and have 40 holes each at intervals of an inch, through which two thongs are threaded in a plait in *gomūtrika bandha.* The membranes are tautly stretched over the apertures. Two rings are fixed to the ends to which a doubled strap (8 inches wide) of silk is attached (to pass over the neck and shoulder) so that the *mṛdaṅga* is suspended at the waist. An intimate, fine paste of ash and boiled rice shaped like a *pūri,* called *bohaṇa* is applied to the left membrane; the same is applied to the right membrane also thinly.

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Mṛdaṅga is made in another size also according to others; made of the wood of red sandal or *acacia catechu*, it is 30 inches long with the left and right membranes measuring 12 inches and 11.5 inches respectively in diameter while the body is one inch thick.

Somarājadeva

Ramakrishna Kavi extracts a description of *muraja* from Somarājadeva's *Saṅgītaratnāvalī* (p. 911). According to this authority, the *muraja* is 21 inches long, larger at the middle, half inch thick in the body, the left membrane is 14 inches and the right, 13 inches in diameter, each an inch wider to cover the rims of the body. Each membrane has 40 holes through which a three plait thong is threaded to bind it. Two rings are fixed at the edges for attaching the *kacchā* strap. Both members have the application of a paste of boiled rice and ash.

Kumbhakarṇa

According to Kumbhakarṇa, the *mṛdaṅga* is made of *bīja* tree, red sandal or *acacia catechu* or polished *(varṇākta)* bronze. It is 21 inches long, larger in the middle, myraboḷan shaped, half inch thick in the body, 14 inches wide in the left membrane and 13 inches in the right. In an alternative form, it is one inch thick in the body, 12 inches and 11.5 inches in diameter of the left and right membranes respectively.

Ahobala

Ahobala prescribes the wood of red sandal or *acacia catechu* or steel for construction of *mṛdaṅga*. It is 20 fists long, membranes are 12 inches in diamater and made of goat skin. The middle is larger in circumference. At each rim an iron hoop is fitted, and has 20 holes through which a thin thread is passed to bind the membranes. *Karṇikā*, consisting of iron powder is applied, 6 inches in diamater, to the right membrane, to generate a melodious tone. Flour paste is applied to the centre of the left membrane, of the same size as in the right membrane.

Śrīkaṇṭha

Śrīkaṇṭha prescribes the wood of the *bīja*, red sandal, *acacia catechu* or *campaka* tree for making the *mṛdaṅga*. Its body is half inch thick and is larger at the middle. It measures 21 inches in length. Its left and right membranes are 14 inches and 13 inches in diameter respectively and one inch more to cover the rims. Forty holes are made at the edge of each membrane at one inch intervals. A leather thong is braided through them in three plaits to fix them to the body in *gomūtrika bandha*. At the two ends are inserted two rings to accommodate the shoulder-strap, *kacchā*. Left membrane is pasted with a mixture of boiled rice and ash, and the right, with *bohaṇa* (!). The instrument is suspended at the waist from the shoulder and played.

A second form of the *mṛdaṅga* is thirty inches long, one inch thick and its left and right membranes have diameters of 12 inches and 11.5 inches respectively.

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B. EMPIRICAL TRADITIONS: TAMILNAD

The following is a paraphrase of an account of the construction of *mṛdaṅga* given by P. Sambamoorthy in *Layavādyas* (pp. 13-16) and in *A Dictionary of South Indian Music and Musicians,* vol. 3. pp. 67-69).

The *mṛdaṅga* is made from the wood of the jack tree, red wood of margosa and occasionally the coconut palm or the palm tree. The wood is reduced to a cylindrical block which is then shaped to the desired manner with special chisels on rotating in a clamp. It then looks like two flower-pots joined rim to rim. Next it is hollowed to the required thickness using a long chisel. Both inner and outer surfaces are smoothened by abrasion and are then varnished.

The right head has three layers of skin. These are called *veṭṭut-taṭṭu* (innermost), *koṭṭut-taṭṭu* (middle) and *uṭkarait-taṭṭu* (outermost). The outer membrane is called *mīṭṭu tol* because the stroke called *mīṭṭu* is generated on it. Similarly the next is called *chāpu tol* because of the *'chāpu'* sound is generated on it. The third concentric layer remains behind, invisible. The *mīṭṭu tol* is of calf skin or goat skin while the *chāpu tol* is of sheep skin or cow skin. The innermost layer is of cow skin. At first the three skins are stretched tightly over the right head and fixed to it temporarily by cotton threads, called *poi-vāru* (pseudobrace) which are threaded through holes made at the rim of the skins. These threads are passed over the body (shell) and are tied tautly to the skins of the left head. A circular piece is neatly cut off from the outermost skin, exposing the middle *(chāpu)* skin. The skins are dried in the sun. Then they are tightly fitted to the shell with hoop of plaited leather straps.

The left head is covered with two layers of skin. The outer layer is of buffalo skin and the inner one is of sheep skin. They are mounted on the head, with *poivāru;* the outer skin is cut off at the centre; the skins are dried in the sun. These operations for the left and right drumheads are carried out together. Two hoops of plaited buffalo skin thongs are provided with interstices from which the *vāru* (thin, uniform, long strips of buffalo skin) is inserted, passed along the length of the shell, inserted at the corresponding interstice at the other hoop, and tightened till the membranes attain the desired pitch. The right hoop has 48 interspaces and the left hoop has 32 interspaces for the brace to be drawn through and tautened. The membrane is tuned to a uniform pitch by hitting with a hammer (from above to raise the pitch or from below to lower the pitch) at the appropriate interstice (*'kaṇ'* lit. eye). In course of time, when the braces become lax, one or two short cylindrical pieces of wood are inserted between the shell and brace and slid (with hammer strokes) towards the left head to raise the tension to the desired pitch. By judicious use of a hammer (or a heavy, round, white, smooth stone) the pitch of the right membrane may be raised or lowered by a full tone.

The next stage is the preparation and application of paste to the membranes. This yields rich tone. The paste for the left membrane still continues to be an

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intimate, soft, smooth paste of boiled rice, water and ashes or of *sōji* (wheat flour in fine grain) and rice. It is applied in such a thickness, width and consistency as to give a tone which is exactly one octave lower than the pitch of the right membrane. The paste for the right membrane is called *karaṇi, soru,* or *marundu* in Tamil. It consists of a fine powder of a ferromanganese ore called *kiṭṭan.* The ore is well powdered into fine dust. This is mixed with boiled rice in proper proportion. The black paste is called *ciṭṭam* and is applied in the form of small beads, by rubbing on the membrane layer by layer, each layer being fixed and hardened by rubbing with a round, smooth, heavy stone. This is continued till the desired pitch and tone quality is got. The *karaṇai* (or *karaṇi*) is thickest at the middle and tapers off toward the edge. The excess of the paste is then scraped off.

The left membrane *('toppi')* is always slightly larger by about 0.5 inch than the right membrane and varies from 6.75 inches to 7.5 inches in diameter. The right membrane varies from 6.25 inches to 7.0 inches in diameter and is tuned to the tonic of the main performer. As already mentioned, the *toppi* is tuned to a note one octave lower.

The *mṛdaṅga* is made for two ranges of pitch-higher and lower, often referred to as female and male respectively. These range from F to C sharp and C to E and are denoted as 4—5$^1/_2$ and 1-3 *kaṭṭe* (1 being equivalent to C on a well tuned harmonium). The two are known in professional parlance as *heccu śruti* (high tuning) and *taggu śruti* (low tuning). Generally, the dimensions of the *mṛdaṅga* for these are standard, and may be reckoned thus (in inches): TL = total length = l + r where l = length from left membrane *(toppi)* to the ring *(araḍa)* at the centre and r = length from right membrane *(valantalai); a* = diameter at *araḍa; tr* = thickness at *r, th* = thickness at *l, ta* = thickness at *a; L* = diameter of left membrane; *R* = diameter of right membrane:

	TL	*l*	*r*	*a*	*tr*	*tl*	*ta*	*L*	*R*	*range*
taggu śruti	24	10.75	13.25	11.5	0.57	0.67	0.75	7.75	6.75	1–3
heccu śruti	22	9.75	12.25	10	0.5	0.57		7.25	6.25	4–5$^1/_2$

EMPIRICAL TRADITIONS: ANDHRA

A description of the making of a *mṛdaṅga* in Andhra is paraphrased below from Dharmāla Rāmamūrti (*Mṛdaṅga Tattvamu;* ch.3, *Vivaraṇaprakaraṇamu,* pp. 42-74).

The physical measurements of the *mṛdaṅga* for *taggu śruti* and *heccu śruti* may be tabulated:

	TL	*l*	*r*	*a*	*tr*	*tl*	*ta*	*L*	*R*	*range*
taggu śruti	24	11	13	11.5	0.5	0.5	0.5	7.75	6.75	1 - 3
heccu śruti	22.5	10.5	12	10.8	0.5	0.5	0.5	7.5	6.25	4$^1/_2$–6$^1/_2$

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For *heccuśruti* of $4^1/_2$ (F sharp), $L = 7.5$, $R = 6.5$.

The wood used to make the shell for the *mṛdaṅga* is of the jack tree, yellow *sāl* (*terminalia tomentosa*), *margosa* (i.e. neem), palmyra, *gaṅgarāvi* (wild areca; *morus indica*) etc. The best are the first two. The wood is worked up to the desired shape and size of the shell *(gulla)*.

The *vāru* (leather strap or thong) is prepared thus: it is made from the skin of buffalo or ox. The length required for a *mṛdaṅga* is 14 fathoms (14 times the length between the tips of fingers of the stretched arms of a person across the chest). The back skin of the animal should be uniformly thick. Its curves and deviations on both sides should be trimmed off. It is then soaked in water for a day. Then a half inch strip is cut progressively around the perimeter in a spire inwards, into a continuous single whole. It is then immediately wound tightly around the stem of a tree. It is allowed to remain so and dry for a day and then unwound. Then it is trimmed into uniform width and thickness with a sharp knife, removing all hair, parchment, etc. Water is sprinkled on it, followed by rubbing with castor oil, which renders it soft and smooth. The *vāru* is now fit to be used on the *mṛdaṅga*.

The skins which are used for the right drumhead are of goat (for applying the *karaṇi*), calf (for the 'eyelid' or the outermost layer) and of buffalo for braiding the ridge of plaits *(hiṇḍige, iṇḍige, boddu)*. For the first of these two circular pieces, measuring ten inches in diameter, the goat skin should be cut off one span from the edges. One of these pieces should be used for the right membrane and the other for the left.

The *vāru* is cut into small pieces, soaked till it is thick as a finger and bundled up. The pieces are dried for a day. Two pieces of buffalo skin, ten inches wide are soaked in water for 4 hours. They are then removed from water, pressed, stretched over the left mouth of the shell and a circular hole of 2 inches diameter is sliced off at its centre.

The old right (?left) membrane now being replaced is stretched over the mouth and the new corresponding membrane over it. A rough leather thong *(peḍavāru)* is prepared and smeared with castor oil. Four holes are made on the four sides of the membrane on the shell half an inch below rim level. Four pieces of the *vāru* are inserted through these holes into the old (erst-while) lower, right membrane and are tautly drawn through the holes in the upper new membrane. Then 12 more holes are made in the new skin making in all 16 eyelets. The rough leather *vāru (peḍavāru)* is inserted through these and is tightly drawn. After this, 32 holes are altogether made at the edge of this skin round the rim of the shell. Four leather strips are drawn through four consecutive holes. The circumference is then banked up. The bodkin is passed through the hole in which the last strip is inserted. Through this the first strip is now drawn and inserted into the next eyelet. The two strips are progressively threaded like this through out, through each of the 16 holes

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and thus the plaiting around the membrane is completed. The strips are all joined and knotted at the *'sarasvati muḍi'* (This term is not explained in the source). The left membrane so braided is dried in the sun for a day and then cooled for two days. The bodkin is inserted into alternative holes, the eyelet is loosened and the *vāru* strip (the actual one) is threaded through them. As mentioned above, there are sixteen of these through which the strip passes. The strip is tightened uniformly all round such that the ridge formed at the circumference is even with the surface of the rim. It is dried again in the sun. The eyelid (*reppa,* outermost) skin is cut so that an edge of 2 inches wide only is retained and the central round piece is removed.

The goat skin to which *karaṇi* is to be plastered is soaked in water for 2 hours, cleaned, threaded through the 12 holes and cooled for a day. It is then mounted on the drumhead the next day.

Four pieces of *vāru* (leather thong), each half fathom long are prepared such that each is as thick as the little finger; both ends of each are tapered off like the tail of a snake.

The three skins, viz. goat skin (*pāṭa cārma* for applying *karaṇi*), the outermost skin *(reppa carma)* and the innermost supportive skin *(ottu carma)* are soaked in water for four hours and then pressed even. A circular hole two inches wide is carefully sliced off from the innermost goat skin and is removed. The remaining ring is placed on the right mouth (drumhead) of the shell. The *pāṭā* or *karaṇi* skin is next placed over this. Finally, the calf skin for *reppa* is placed on top such that the hairy side of each skin is uppermost. A fairly thick calf skin is used for a *taggu* (low) *śruti mṛdaṅga,* and a thin one for *heccu śruti.* A circular piece of two inches diameter is cut off at the centre of the calfskin also and removed. The three skins are fastened together with tacks. Sixteen holes are made in this triple skin complex at the circumference half an inch below the rim level. A rough leather strip *(peḍa vāru)* is threaded through them and tightened in four stages. Then 48 holes are made in total (i.e. 32 additional holes are now made) in the skins around the rim. Each of the four ends of the *vāru* strip (A) prepared as mentioned above is threaded through a consecutive eyelet (hole) drawn through the next previous one and tightened. This is repeated with each strip. While plaiting in this manner, two *vāru* strips (B) are passed through the loops of the two strip pairs (A) such that the *vāru* (A) always passes over them (B) and includes them before entering an eyelet. Thus a ridge, higher than the membrane surface and thick is formed round the edge *(boddu).* When all the eyelets are thus completed with plaiting, the first pair of A is drawn through the eyelet next (previous) to the beginning point, the *sarasvati muḍi;* the other pair (A) is drawn through the *boddu,* i.e. in between the holes, between membrane and *boddu* ridge and tightly knotted with the first pair. Now the membrane is dried in the sun. The *peḍa vāru* is removed. On the third day after drying, the bodkin (having an 'eye' near the sharp end) is inserted into an eyelet from above the *boddu;* the next two intervening holes are omitted and the *vāru* strip

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C (buffalo skin thong, about 13 fathoms long, used to bind the right membranes and left membranes to the body of the *mṛdaṅga*) is drawn through the next one, i.e. every third eyelet. In other words, the *vāru* C is inserted into the same 16 eyelets through which the *peḍa vāru* had originally passed. As explained earlier, these are the 16 original eyelets; the other 32 eyelets are those through which the *vāru* A are plaited but the *vāru* C does not. As will be explained presently, the left membranes have 32 holes through 16 of which the *peḍa vāru* is originally passed and later removed and through which the *vāru* C is passed. In short, the *vāru* C is passed through 16 eyelets in the right membrane and corresponding 16 eyelets in the left membrane and binds both tightly to the shell. It is tightened gradually and uniformly such that the tension is uniformly distributed. The membrane is removed again, dried in the sun for a day. The inner most skin is sliced at the centre leaving a ring 1.5 inches wide at the edge such that the edge extends for $^1/_3$ inch over the rim and presses it. While doing so, care must be exercised that the knife edge does not touch the middle skin *(pāṭa carma)*. A finger is inserted beneath the *reppa* (outermost) skin and pressed round so that it settles firmly. The membrane so prepared is finally mounted on the right mouth and the *vāru* is uniformly drawn and tightened.

For preparing *karaṇi*, heavy, old *ciṭṭla* stones (a ferrous ore) ore pounded to a grainy powder, washed 4 or 5 times to remove earthy matter, dried and then ground to a fine powder. This is filtered through cloth.

The old *karaṇi* paste on the right membrane (which is to be renewed) is scraped off and ground with water till it is soft. Boiled rice is similarly ground with a little water to a soft paste. The *ciṭṭla* powder prepared as above is added double in quantity of these two and the mixture is again ground to a smooth, consistent paste, neither too thin nor too thick. Thus the *karaṇi,* also called *mandu* or *syāhi* is prepared about the size of a lemon. This is plastered circularly to the middle of the middle membrane with a sharp knife or razor blade leaving 0.25 inch at the edge. The application is done for about 2 minutes so that the paste sticks to the membrane. This is now dried in the sun for an hour and allowed to cool in the shade for a while. Then a quantity of the *karaṇi* about the size of a pea is spread evenly with fingers, on the *karaṇi* already applied. It is rubbed in circular motion to the membrane with a special kind of stone, *'bommarāyi'*—a white, smooth spherical or ovoid large stone about 3 inches in diameter. Application of the pea sized *karaṇi* paste with the hand and rubbing with the stone are continued till the layer no longer peels or cracks. The *karaṇi* should be about 0.25 inch thick at the centre, thinning away towards the edge, leaving about 0.5 inch or less from the edge of the *reppa* skin. After applying four such beads, the *karaṇi* is wetted all round with a cloth. The thickness of the paste in the middle and in the edges (it should be thick in the middle for *tāggu śruti* and less so for *heccu śruti*) is manipulated with a blade so as to generate the desired pitch on the membrane. Then it is wetted with water

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and rendered uniform with a bamboo split and then wiped with a wet cloth. It is then allowed to dry. The *chāpu* and *mīṭu* are now harmonised. If the *chāpu* is too high it is lowered optimally by applying the *karaṇi* at the edge or scrapping off at the centre and rubbing. It the *mīṭu* is too high, enough *karaṇi* is applied to the middle and rubbed. If it is too thick, the excess is scrapped off with a razor blade. A broom stick (the grass *andropogon schoenanthus*) is split longitudinally into four; the pieces are smoothened and inserted between the outermost and middle membranes through the 16 eyelets and cut off so as to be even with the edge of the *reppa* skin.

EMPIRICAL TRADITIONS: KARNATAKA

The following account is based on illustrated description of the making of *mṛdaṅga* by Sri M.R. Rajappa, the veteran *mṛdaṅga* performer, teacher, manufacturer and repairer of the instrument in Karnataka for nearly half a century. He has inherited both the art and the craft for three generations in his family.

The shell is made from jackwood or margosa. Other kinds of wood would introduce much seasonal variation in structural and acoustical quality. The cylindrical wood is shaped by machining. A 24 inch *mṛdaṅga* is 11 inches from belly to the left rim and 13 inches from the belly to the right membrane. The right membrane is 6 inches to 6.25 inches in diameter for *heccu śruti* and 7 inches to 7.1 inches in diameter for *taggu śruti,* while the left membrane is about an inch correspondingly larger. The shell is called *hoḷalu* (or *oḷalu*).

The *bāru* (leather strip for binding the membranes to the shell and plaiting the edge of the membranes) is prepared as follows: the raw animal (buffalo) skin is cleaned, dried and stretched on a board to which it is nailed such that the hairy side faces down. It is then dried in the sun. When quite dry and hard, it is soaked in water for a night. The skin enlarges nearly fivefold in thickness. Circular portions appropriate to the membrane size are cut off from the regions of the head, shoulders, hips (hind legs). This is known as *'bille biḍuvudu'* (*lit.* leaving discs). The skin on the vertebral region is avoided because it is poor in stretching, homogeneity and texture. The remaining skin is then cut longitudinally into two halves along the spinal axis using a sharp knife. The *bāru* cut across the spinal region tends to be weak and brittle. Then a strip is cut into a continuous spire from the outer edge inward in both halves. This is known as *'bāru biḍuvudu'*. It is stretched tautly between two nearby trees or a round object and allowed to dry completely. Then it is soaked a little again in water and cut uniformly into a round strip, removing square edges, irregularities, etc. such that when dry it would shrink to the required optimal thickness. Both its ends are sharpened to a taper. Then it is rolled up and kept aside for future use. About 13 fathoms of this is required for a *mṛdaṅga* measuring 24 inches.

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The three skins of the right membrane are respectively called *reppe* (*lit.* eyelid), *jīvāḷa* (< skt. *jīvāla;* full of life; vibrator) and *oḷa reppe* (inner eyelid). They are derived respectively from a she-goat, calf and from either. The skin along the vertebral column is avoided; buffalo skin is not used for the right membrane. The innermost membrane may be whole or in pieces arranged circularly. The skins must be prepared from the raw material and should never be dried with salt or lime. Salt makes the product brittle; lime drying gives a white but weak skin which cannot withstand much stress. Deer skin serves as a second best option.

The skins, thus readied, are soaked in water for 20-30 min. placed over the drumhead (mouth, *bāyi*) in the above order, cut circularly including about 1.25 inch extra margin all round. Circular pieces are cut at the centre of the *reppe* (outermost) and *oḷa reppe* (innermost) skins and removed. Holes *(ciḍḷu)* are made with a small chisel *(cīraṇa)* all round the mid margin at intervals of about 2 inches for *taggu śruti mṛdaṅga* and about 1.5 inches interval for *heccu śruti*. A strong cord or a thin *bāru* is threaded such that it goes down one hole and comes up the next, and such that both free ends come up on the outer surface of the skins. The skins are thus sewn together and the free ends of the cord or *bāru* are tightly knotted together. For inserting and drawing out the cord or *baru* a bodkin with an eye near the sharp end, called *'kuccis'* or *'mūgada kolu'* is used. It serves as a needle through the eye of which the cord is threaded. Before knotting, a hole is made somewhat higher in between the first and last holes, the middle *jīvāḷa* skin is tightly stretched so that new hole is aligned with the others, the cord or *bāru* is passed through it, drawn tautly and knotted together. This is an important step to ensure the middle skin is tautly stretched, the failure of which results in the frequent decrease of pitch which is inconvenient.

The skin complex is now mounted over the right mouth of the shell for plaiting. This braiding is called, appropriately, *iṇḍige* or *hiṇḍige*. A pair of buffalo skin strips, 0.25–0.125 inch wide and 3-3.5 inches circumferences (of the head) in length, are prepared with the free ends tapered or sharpened (for easy threading). Let them be denoted by A and B and their free ends, a, á and b, b́. The sewn up triple skin is placed over the right mouth of the shell. All round the level of the rim, 48 holes *(ciḍlus)* are made at approximately equal intervals. For braiding, using the *kuccis* bodkin, the free ends a, á, b, b́ are drawn outward through any three consecutive holes such that á passes up the first, á and b up the second and b́ up the third. The *kuccis* is inserted always into a fourth consecutive *ciḍlu* (Kan. *ciṭṭlisu* = to break, to cut open, to snap etc.) and draws the strip through the third *ciḍlu*. Thus a, á, b and b́ are drawn through the 4th, 5th, 6th and 7th *ciḍlus* respectively. In other words, the strip omits the next two holes from its position and enters the third. Before tightening them for the first time two other strips of the same skin (and a third if larger thickness is desired) are passed through the loops. These are called *garbhada* (lit. womb) *bāru*, and are long enough to go round the rim. The

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strip ends a, á, b and ḃ always go round the *garbhada bāru* before entering a hole. Thus a plaited ridge is formed around the circumference of the membrane. As said above, this is called *iṇḍige* or *hiṇḍige* (*iṇḍige* = plaited flower garland; *iṇil* = braid). When the plaiting is completed, the short free end pairs are passed in between the holes in the intervening space between the membrane and the braid. In each pair, a horizontal slit is made in one after drawing it through tightly and the other strip is drawn through this tautly. The two are twisted together and rest below the *hiṇḍige* under the *bāru*. The strips a, á, b, ḃ and *kuccis* bodkin are now and then smeared with castor oil for smooth and facile passage through the *ciḍḷus*, but the *garbhada bāru* should not be so smeared. The membrane is dried.

The left membrane is prepared similarly. Buffalo skin is used; that of a he-buffalo may prove to be too rough. It is used both for preparing *bāru* and the left membrane. Only one thick skin or two layers of thin skin are enough. They are cut to the appropriate size, soaked, the central circular pieces are cut off and removed. A peripheral margin of 1.25 inches is retained as above. Holes are made at mid margin at two-inch intervals; the skins are dried and sewn together with a cord or thin strip as in the case of the right *muccike* (= plaited membrane). This is placed on the left mouth of the *hoḷalu* (shell); 32 or 48 holes are made at the level of the rim. This is braided exactly as in the right membrane, but both the plaiting strip *(bāru)* and *garbhada bāru* are double in width of that used in the right *muccike*. If 48 holes are made, the strip ends enter every third eyelet, omitting the intervening two; but if 32 holes are made they enter every second eyelet. When the braiding is completed, the free ends are treated exactly as in the right membrane. The *muccike* is then dried in the sun. Next, the innermost *jīvāla* skin of calf or goat is dried, soaked, cut to the required size, and fitted snugly into curve. It is then pierced at the same position where the holes of the *muccike* are made for sewing and is tightly fastened to the *reppe* skin with short leather pieces. It is next dried in the sun.

Now both *muccikes* are ready for binding to the *hoḷalu*. The cord or strip with which they were sewn is cut off and removed. The right membrane is placed on the right mouth and the left, on the left mouth. An iron hoop with hooks or bolts is made such that it cannot pass through the belly. It is firmly (temporarily) fixed using wedges, leaving an annular space for the *bāru* strip to pass. The tapered end of the 13 fathom strip prepared as above is inserted into any eyelet in the right membrane with the *kuccis*, drawn through the corresponding hole in the left *muccike*, using the hoop, provided with small rings, as a means for intermediate tightening. This is called *'bāru eḷeyuvudu'* or *'bāru bigiyuvudu'*. It may be remembered that there are 16 eyelets *(ciḍḷus)* correspondingly in both right and left *muccikes* and that the *bāru* strip passes through them and is uniformly drawn and tightened, so that the membranes are uniformly stretched. The free ends of the *bāru* are tightly knotted.

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Finally, *karaṇi* paste is applied to the right *muccike* as follows. For a *taggu śruti* the diameter of the *karaṇi* is about 3.5 inches; for *heccu śruti* it is 3.125 inch to 3.25 inch. A mark is made to this width. The *reppe* skin is sliced off at the centre such that the edge of the ring left is 0.25 to 0.5 inch from the outer edge of the *karaṇi*. The gap is less for *taggu śruti* and more for *heccu śruti*. The *karaṇi* area of the *jīvāḷa* skin is gently scraped for uniform surface. A kind of gum called *maravajra* is boiled with a little water to a thick paste and is uniformly applied to the scraped area and then allowed to cool and dry till it does not stick to the finger. *Karaṇi* paste is applied on this.

The *ciṭṭa* stone (called *ciṭṭla* elsewhere) is ground to a fine powder. Boiled white rice (not the steamed rice of Daksina Kannada) is also ground to a uniform paste. Three parts of the rice paste is mixed with 8 parts of *ciṭṭa* powder and ground to a homogeneous mixture using an iron or stone ball. A quantity of the paste about the size of a pea is wetted and applied with the fingers to the gummed area of the *jīvāḷa* skin. It is then dried in the sun. Next it is rubbed uniformly with a special kind of stone called *'karaṇi kallu'* (cf. *'bommarāyi'*). This is continued till the desired thickness at the centre is obtained. The *karaṇi* should not peel or crack when dry.

Now the *karaṇi* is manipulated to harmonise the *mīṭu* and *chāpu* sounds. A flat or slightly depressed centre of the *karaṇi*, rather than a convex surface, facilitates this. If the centre is convex and is difficult to scrape off, an additional *karaṇi* paste is applied round the centre in the intermediate region. This is called applying *'suttuṇḍe'*. The reverse is called *'madhyada uṇḍe'* if the *mīṭu* sound is higher than desired.

* * *

48ab. These are described in NN, **1.13-16**: *śuddha, kūṭa, vyāpaka, khaṇḍa, sasvara, asvara* etc.

48cd. The sounds of the cymbals are generated by their mutual contact: their variety is limited. But the *mṛdaṅga* sounds are generated by contact of the hand with the membrane. These may be varied by varying the part of the left or right hand (tips of fingers, fingers, different regions of the palm, side of the palm, its base, wrist, back of the hand, etc.) and varying the position on the left and right membranes with a single hand or both hands. These have consonantal correspondences. The consonantal denomination of a sound on the *mṛdaṅga* (and other membranophones and idiophones) varies according to the context and phonal environment. Even though the number of such sounds is finite (but large), their combination is endless.

49b. hasta-pāṭa : *pāṭa* generated by the hand striking (in various ways) various parts of the membrane. This is called *kai* (= *hasta*) *pāṭa* > *kaivāḍa* in Kannada and is the basis for the *kaivāḍa prabandha* (NN, **3.2.125, 126**). From its general meaning (putting one's hand) it has acquired restricted meaning 'putting one's hand into another's affairs' (interfere, influence, intervene etc.) in Kannada.

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Like many natural sounds the *hasta-pāṭa* sounds bear a resemblance to, or at least call forth to the mind, the parallel, vocal sounds. Different vowels are combined to these consonant sounds by the percussionist. These are combined variously into groups and then into phrases. These are then recited. This is called *udghaṭṭana* by Śāṅgadeva and others, *vākkaraṇa* by Bharata and *konegolu* (Kannada) or *konakkol* (Tamil) in modern professional parlance.

50a-77b. hasta-pāṭas : Paṇḍarīka Viṭṭhala has borrowed exclusively from SR on this subject, extracting only 30 out of the 88 described in the latter work. The SR classifies 88 *hasta-pāṭas* as follows: (i) seven, each generated from each of the 5 faces, viz. *Sadyojāta* etc. of Īśvara = 35, (ii) Four expounded by Nandikeśvara (iii) special *hasta-pāṭas* 21 (iv) *hasta-pāṭas* special to the *huḍukkā*, 16 (v) *apāṭas* 8 (vi) two varieties of *alagapāṭa* and two of *citrapāṭa* = 4; total = 88. The 30 *hastā-pāṭas* described in the NN are distributed thus in the foregoing classes. (ii) *koṇāhata, sambhrānta, viṣama* (3); (iii) *samagraha, samapāṇi, pāṇihasta, pāṇyantara-vighātaka, viṣamapaṇi, utphulla, pārśvapāṇi, khalaka, ardhārdhapāṇi, ardhapāṇi, kartarī, samakartarī, viṣamakartarī, nāgabandha, svastika* (15) (iv) *ullola, bhramara, bindu, khaṇḍakartarī, ardhakartarī* (5); (v) *guruguñjita* (1) (vi) *kuñcita* (1). None are extracted from (i). The five, viz. *vibhrama, ūrdhvapāṇi, pṛṣṭhapāṇi, antarghāta* and *pārśvaghāta* are found described only in NN.

Śrīkaṇṭha, Paṇḍarīka Viṭṭhala's disciple, describes only 29 *hasta-pāṭas* (RK, 4.21-56) exactly as described in SR, in the same order. Of these, 20 are found in NN. NN does not include the illustrations for the *hasta-pāṭas;* RK copies them from SR. Since a literal correspondence obtains between NN and SR in the description of *hasta-pāṭas,* the illustrations are provided here by the editor from SR. Further, illustrations are furnished below in the commentary from Pārśvadeva's *Saṅgītasamayasāra* (PSS) where available (5.71-115).

55a. karatala : palm and finger surface on the same side. *karapṛṣṭha:* back of the hand (having hair).

55b. samaghātāt (even strokes) replaces *puṭāghātāt* (striking the membranes, SR, 6.870) PSS (5.91, 92 pr.)

दहतरिरकिर् क्किरर् तुकतरि किरकिट्ट दहदह तकतक तकररिकिकिट्ट दहतरि कित्त कित्त कितट्टि, दह, दह, तर्क, तर्क तरिकिकिट्टि

55c. hastavaiṣamya : strokes falling unevenly, not simultaneously from one hand after another.

56b. samapāṇi : lacuna for illustration in PSS.

57a. Mukula-hasta is a single-hand pose (NN, **4.2.92**) wherein all fingertips, including that of the thumb touch each other, like a bud.

57ab. Kuñcita hasta-pāṭa is a variety of *citra-pāṭa* (SR, 6.895); an alternative school defines this as an admixture of different *hasta-pāṭas* ; in this case, the illustration may not be consistent with the definition.

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57cd. Kapitthahasta (NN,**4.2.100**) is a single hand pose in which the tips of the thumb and forefinger touch each other.

pāṇihasta : PSS (5.84, 85 pr.)

किट किट्ट, किट, किट्ट, किट्ट किट, किट्ट किट, कट्ट किट, किट किट्ट and किट किट्ट किट किट्ट, किट्ट किर किर किट्ट, किट, किट किट किट्ट, किट, किट किट किट किट्ट

SR prescribes all fingers to be separate (7.866): समपाणेस्तु विरलाङ्गुलित्वे पाणिहस्तक:

59b. rephavat : NN has fallen prey to a methodological error: it inserts the *repha* here without explaining it, unless *kartarī* is meant. This is not plausible because one *hasta-pāṭa* would not include another and because *repha* is described in SR (6. 885) as a stroke performed with all the fingers together to the accompaniment of *sañca* of the shoulder:

स्याद्रेफ: स्कन्धसञ्चेन समस्ताङ्गुलिधातत: ।

59d. paṇy-antara vighātaka is called *pāṇyantara-nikuṭṭana* in SR (6. 856, 857) and *paṇy-antara-nigūhaka* in PSS (5.78) which offers the illustration

डेङ्किटतङ्किट ढङ्किट तङ्किट त्व (?)

59c. Muninā means Bharatamuni. But this is defined not by Bharata but by Śārṅgadeva: *'śārṅgiṇokto'sau'*. Paṇḍarīka Viṭṭhala is here engaged in gaining for his description the sanction and (imagined) sanctity of antiquity even though he has literally, lifted this passage from SR. Other such instances of spurious antiquity are also found in NN and are mentioned in the Introduction. Śrīkaṇṭha is equally guilty of such an exercise and says *'mataṅgādayaḥ prāhuḥ'* (RK, 4.36).

60a. vyatyayād : right hand striking the left membrane and the left striking the right.

60c. viṣamapāṇi : PSS (5.87, 88 ab, pr.) गिरुकिटदनन गिन किर् गिड् २ गिरुकिट्ट, नगिन, गिरुकिट दनगिनकिट्ट झेनकिट, गिरुकिट, दनगिन, गिर् २ गिरुकिट, दनझेनकिट, गिरुकिट, दनझेनकिटि, नकिट गिनकिट झेनकिटकिट्ट

60d. Paṇḍarī Viṭṭhalaḥ is another instance of plagiarism, for it is Śārṅgadeva who originally defines it (SR, 6. 866): तं ब्रूते शङ्करवल्लभ: ।

61b. Patāka (hasta) (NN, **4.2.83**) is the single-hand formation wherein the tip of the thumb is at the foot of the forefinger, while all four fingers are stretched, unseparated.

61d.Vibhrama is called *viṣama* in SR (6.853, 854), propounded by Nandikeśvara.

63a. Utphulla is illustrated similarly in PSS (5.76 pr.): कग्रों कग्रों

63b. Alapadma (NN, 4.330) is a single-hand formation in which all the fingers, beginning with the little-finger are turned outward.

64a. Koṇa is drumstick.

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64b. bharatādibhiḥ : *Koṇāhata* is described not by Bharata 'and others' but by Śārṅgadeva: *Śārṅgadevoditaḥ*' (SR, 6.852). On the other hand, Śrīkaṇṭha ascribes its definition to his own *guru* (RK, 4.27): *'viṣṇubhaktoditaḥ'*.

65b. Śukatuṇḍa (NN, 4.2.95) is a single-hand formation in which the forefinger and ring finger are bent most while the others are stretched straight.

65d. Khalaka is illustrated in PSS (5.77 pr.) thus: थोङ्किटकिटतकिटाम्

66c. ucchvāsāt : when the right hand is striking the right membrane, the left hand leaves the left membrane alone, untouched, or touches and springs back.

67a. ardhārdha : *Ardha* is interpreted by Siṁhabhūpāla (op.cit. on SR, 6.863, p. 407) as the tip of the hand (portion of the fingers).

68. Ullola is expounded by SR (6.871, 872) in three forms: (a) as translated (b) the right thumb is placed at the centre of the (right) membrane and sounded (c) the right hand, along with the thumb so placed, strikes the membrane.

69. Bindu is the stroke with forefinger when the membrane is pressed firmly with the left hand according to SR (6.879, 880) which does not rule that this should be continued on all parts of the membrane.

70a. patāka: 2. 6 (*hasta*) see commentary on **61b.**

70-71. The four *hasta-pāṭas ūrdhvapāṇi, pṛṣṭhapāṇi, antarghāta* and *pārśvaghāta* are found only in NN; hence no illustrations are available for them.

70c. Pṛṣṭha also means besides back or hinder part, the upper side, surface or top of an object (Monier Monier-Williams, *A Sanskrit-English Dictionary* p.647).

71a. Arāla (*hasta*) (NN, **4.2.95**) is a single hand formation in which the fore finger is bent like a bow, the other fingers are also bent (including the thumb) farther and farther away from its predecessor (SR, 7.122, 123).

71c. Ardhacandra (*hasta*) (NN, **4.2.87**) is a single-hand formation in which the thumb is stretched away from the other fingers which are held together straight and stretched away in the opposite direction like the crescent moon (SR, 7.117).

72b. alapallava (*hasta*): (NN, **4.2.94**) see comm. on NN. **4.2.94.** It is the reverse of *alapadma.* SR (6.863) does not mention *alapallava* but requires the movement of the left fingers:

प्रचालनाद् वामहस्ताङ्गुलीनां कर्तरी मता ।

72d. Karābhyām could also mean both hands in *kartarī hasta* formation (SR, 7. 1119, 1120).

75b. Gomukha is described only in (NN, **4.2.84**); it is a single-hand formation in which the little finger is bent but other fingers are together and erect.

Gomukhī is a mode of *mṛdaṅga* playing according to Nārāyaṇadeva (*Saṅgītanārayaṇa,* 2.92): गोमुखी चाग्रहस्तस्य चालनेन प्रकीर्तिता । Bharata describes a *vākkaraṇa* (recitation of *hasta-pāṭas*) called *gomukhī;* it is one of the four *mārgas* of *mṛdaṅga* playing, viz. *aḍḍita, ālipta, vitasta* and *gomukhī.* These are based on the modes of striking the membranes, i.e. *hasta-pāṭas* (NŚ, 34.48-52).

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चतुर्मार्गं यदुक्तं तमनुव्याख्यास्याम: ।

अड्डितालिसमार्गौ तु वितस्ता गोमुखी तथा ॥

मार्गाश्चत्वार एवैते प्रहारकरणाश्रया ।

तत्राङ्किकमृदङ्गप्रहारयुक्तोऽड्डितमार्गो वामोर्ध्वकप्रहारयुक्त आलिसमार्ग: । आलिङ्गक-करणबहुल: सर्वपुष्करहतो गोमुखी मार्ग इति । ... शुद्धं सिद्धं मद्धिकुटधेधेमत्थिद्धिधखुखुणं धेधोटत्थिमट गोमुखीमार्ग: ... ठिणिखिठिणिहो डडडधो गोमुख्याम् ।

Abhinavagupta expands Bharata's treatment of the subject (comm. on op.cit. loc. cit. pp. 418, 419): He says that the *pāṭā* syllabarium is divided into 4 groups for accompaniment on the percussives to the enactment of special *rasas*. About *gomukhī*, he explicates thus:

सर्वेषु पुष्करेषु यद् हननं बाहुल्येन चाङ्किक एव नोर्ध्वकस्थाने स गोमुखीन: । गोमुखमन्तर्वक्त्रं न तूर्ध्वम्।

तत्र बीभत्सयोग इत्यक्षरसङ्गतिरपि गोमुखीत्युक्ता । ... ते शेषा=इह वर्जिता वर्णास्ते गोमुख्यां कार्या इति।

प्राप्तानामप्येषां पुनर्विधानं भूयस्त्वं ख्यापयति । ... गोमुखीमार्गे सर्वेषां खादीनामविशेषे प्राप्ते ड(ङ)कारोऽन्येन तुल्य इत्युदाहरणछद्मना दर्शयति प्रणव इत्यादिना ।

75c. viparyāsāt : right hand on the left membrane and *vice versa*. SR adds a further definition (6. 868): प्रत्येकं वा पुटद्वन्द्वे कराभ्यां ताडनादयम् ।

The 'vā' here should be construed as having the force of *'vikalpa'*, i.e. 'or'. Thus the *nāgabandha hasta-pāṭa* consists of strokes executed on both membranes one after another by the same hand or simultaneously by both hands, reversed as mentioned above.

Nāgabandha seems to have been called *gāḍhabandha* also; for Someśvara says (*Mānasollāsa*, 4.16.796cd-797ab):

वामो दक्षिणवक्त्रश्चेद्दक्षिणो वाममण्डले ।

यथा तूर्यस्य गतिना गाढबन्ध(:) परिकीर्तित: ॥

The conjectural emendation of *gāḍha* to *nāga* by the editor has no sanction of intrinsic or extrinsic probability. Ramakrishna Kavi extracts this passage (*Bharatakośa*, p. 169) and adds the comment:

नागबन्ध इत्यपि नामास्य वदन्ति ।

75cd. Nāgabandha is illustrated in PSS (5.90) following the definition:

आसज्यते करौ यत्र व्यत्ययात् पुटयोर्द्वयो: ।

नागबन्ध: स विज्ञेय: शब्दैर्ननगिडादिभि: ॥

ननगिड किटतकि, किटतकि, ननगिड ननगिड ननगिड, किटतकि, निनकिट, किटतकि, ननकिट किट, तक्किटननकिट, किटतकि ।

नागबन्धोऽष्टमात्राभि: सहित: सदा ।

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76b. Svastika is executed according to SR (6.869) with a double hand formation named *svastika* (NN, **4.2.104**) in which two *patāka hastas* are crossed over the wrist. PSS (5.86) describes and illustrates *svastika* thus:

--एकत्र स्वस्तिकाकारकराभ्यां स्वस्तिको भवेत् ।

यथा-थों धां धोनकिट किटतकि, थोनकिट तक्किट थोन किट थोनकिट, तकि, थोनकिट तक्किट तक्किट तक्किट थोनकिट थोनकिट किट, थों धों किटत, थोनकिट, किट किटतकि, धों थों किट, तत्थों धों धों धों किटतकि, थोनकिट, किटतकि, थोनकिट, किटतकि, थोनकिट, किटतकि, थोनकिट ।

यत्र षोडशमात्राभिर्युक्तोऽयं स्वस्तिको भवेत् ।

76c. bāla : young in this discipline, beginners.

77a. anye'pi : As long ago as c. 1440 A.D. Candraśekhara Kavi (*Pampāsthāna-varṇanam,* 80) mentions some of the *hasta-pāṭas* and instrumental compositions *(vādya prabandha)* :

कडेगट्टु एडेगट्टु जति खण्डजति उप्परजति मडपु पहरणे मोदलाद शब्दप्रबन्धंगळल्लि तन्न ठवणेय कुरुहिन पलतेरद पाडुगळं समहस्त अर्धसमहस्त कर्तरि अर्धकर्तरि विषमकर्तरि अलग बोट्टळग बोट्टुगळिं नुडिसुत्त ....

kadegaṭṭu, jati, khaṇḍajati, maḍapu and *paharaṇe* here are *kaḍekaṭṭu, yati, khaṇḍayati, malapa* and *praharana* (*kaḍegaṭṭu,* NN, **1.82**); *boṭṭaḷaga* is probably a vernacularisation of *pāṇyantara;* or the latter may be Sanskritisation of the former.

77c. ādi : see NN, **1.10, 44, 45.**

77d. komala : soft, easy to recite and to play.

78d. Vidāri is a section which ends in or creates medial pause: *'vidārī chedakṛn-muhuḥ'* NN, **3.1.44.**

79a. varṇasaṁvādita: repetition of a syllable, or of a similar syllable or other euphonic syllables which blend readily in appropriate positions.

79b. vaicitryam : meanings such as variegation, beauty, astonishing etc. may also be applied here.

79d. gatayaḥ i.e. *jatis* or phrases structured in various *gatis* (gaits).

80-81. The four *cālis,* viz. *bhavana, kartari-, boddu-* and *anu-* are found only in NN.

81.c digidigi, takataka are probably the beginning phrases of many varieties of segments of percussive compositions.

82b. niyamam nācacakṣire : Evidently, *cāli* varieties were copious at this time and were created by composers and performers according to their own fancy or requirement.

82c-85d. Varṇavyāpti means pervasion of (specific percussive) syllables. Such syllables were clustered together *(kūṭa)* of convenient or suitable lengths (*māna*). Such phrases or combination of phrases was the building unit of the composition. These syllables had mutual affinities: *dhara-dhira-dhura-dhuma-dhuna, takiṭa-giḍa*

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daga. In other words, the composition abounded in such syllables with copious recurrence, structured together through the general syllables *tad, dhi, tho* and *na.* Among these *ta-tha* and *da-tha* were held to be equivalent, i.e. mutually replaceable. The composition acquired individuality through the preponderance of the one or the other of the above mentioned affinities according to the composer's personal preference.

85c. kūṭamāna : *Rasikajana-manollāsinī-sārasaṅgraha-bharata śāstrā* compiles (pp. 199, 200) from an anonymous source twelve *nātyāṅgas,* viz. *pīṭhaka, kauta, kūṭamāna, kaiaḍū (aḍavu), turupu, kalāsikā, pracura, vasara, śabda, marāla, rudra, kaḍakaṭ(ṭ)u* and *cāli.* The last refers to the *cālibhedas* and *rudra* to *rudrabhūṣaṇa* (**1. 77-80**) of NN. It describes *kūṭamāna* thus:

धिर्रत्तकतकञ्चादौ धीगुणाङ्गं च मध्यमे ।
कूटमानमिदं प्रोक्तं पाटाक्षरविचक्षणैः ॥

86d. unnatonna(ta)tara : each higher in sound than its predecessor; cf. *uccoccatara,* **89d** *infra.*

88c. pare : *vyāpti* is of two forms: one with and one without *kūṭamāna* as the final segment. Thus the *kūṭamāna* was an amphibian or polyvalent structural unit; cf. **95c** *infra.*

89d. lakṣyaviśāradāḥ : probably implying that this and other compositions, viz. *ārambha* to *muktaka* described in this chapter had not yet found their way into theoretical treatises.

90a. khaṇḍa : The first segment has three fragments such that 1-2 and 2-3 are separated by silences. Such lack of activity is referred to as *virāma, virati, viśrānti,* etc. here.

91a. tad : among these three fragments or sections

92a. Nema is also the name of *rūpakabhañjaṇī ālapti* (NN, **3.1.144**).

Vyāpti and *nema* are both similar and dissimilar; similar because *nema* is composed of three or four segments of *vyāpti* itself. Dissimiiarity is found in the following: each segment of *nema* ends in the syllable *'tho'*; the first segment in *vyāpti* has numerous silences; that in *nema* has only three. *Vyāpti* has five or seven segments; *nema* has three or four; their *pāṭa* material is repeated from the syllable *tha* in the first, as also the silences. The *pāṭa* admixture of the first segment of *nema* is repeated in the other segments also; but of the three fragments of the first segment, the third is longer than the first two, which are of equal or comparable length. This third fragment is repeated once or twice at the beginning of each other segment, a feature which is not found in *vyāpti.*

93a. Accuka is a polysemantic term in Kannada and takes the form *accuga* or *accika* also. Its stem in *accu;* it means, among other things, difficult (or sophisticated), vigorous, astonishing, grip, grasp, accrue, mould, copy, seal, device to keep

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the warp separate from the woof in the loom while weaving, endearing, fringe, and hinge (*Kannaḍa-Nighaṇṭu* Vol. 1, Kannada Sahitya Parishat, Bangalore pp. 97-99). It may be construed as the edge, fringe or end of the first *nema*-segment, a scholarly short passage composed of four fragments each of which concludes on the syllable *'thom'*. It is set in a slow, dignified and majestic gait like that of an elephant in rut. *Accuka* also separates the first segment from *baisike*, which follows.

94a. Baisiga is also the name of a *ṭhāya*, i.e. fragment of a *rāga*, probably rendered on the flute. It is of three kinds: with notes produced without *kampa*, with half *kampa* and with full *kampa* (PSS, 2. 123).

101c. Mohara is a *hasta-pāṭa* composition in which the phrases *dam-dam-dām, dhim-dhim-thom-thom* and *kūṭapāṭas* are abundant, composed into 5 or 7 segments each higher in pitch than the previous one, thus rising to a climax, each ending in the syllable *'thom'* and possessing it *inter alia*. Its finale is a long segment from *varṇavyāpti*. In modern times, the *mohara* is a penultimate part of a solo percussive performance and concludes with the repetition three times of a passage called *korvai*, so that its last syllable just preceds the *tāla graha*. The repetition of *korvai* three times is called *muktāya*. *Mohara* and *muktāya* are together called *tīrmāna*. In Hindustani music *mohara* is a percussive passage, less than one *tāla* cycle in length, which when repeated three times devetails into the *'sam'*; this should be distinguished from *mukhaḍā* which devetails into the *'sam'* when rendered only once. The *mohara* of modern Karnataka music resembles its textual analogue only in some respects.

102cd. mohād rañjayati : This derivation of *mohara* is found only in NN. Mataṅga (extr. Mummaḍi-, Cikkabhūpāla, *Abhinava Bharatasārasaṅgraha*, 1.498) has more appropriately called it *mukharāva*. The production in the human mouth *(mukha)* the sounds (*rāva*) generated in the *mṛdaṅga mukha* (membrane) is *mukharāva*. Bharatamuni has coined the word *vāk karaṇa* for the vocalisation of the sounds generated on the *puṣkara* instruments in terms of the sixteen consonants *k, kh ... h* and their syllabisation with the vowels *a, ā ... m, ḥ* (NŚ, 34.39).

कखगघटठडढतथदधमरलह इति षोडशाक्षराणीहानियतं पुष्करवाद्ये वाक्करणैः संविधेयानि।
षोडशैतानि दृष्टानि वाद्यजान्यक्षराणि तु ।
अनेनैव विधानेन योज्यं वाक्करणं बुधैः ॥ (NŚ, 34. 47)

Abhinavagupta expands this (op. cit. on loc. cit. p. 418):

यस्मादनेन षोडशाक्षरात्मना विधानेन वाक्करणं वाचां ताल्वोरुद्घट्टनं बुधैरनुहारसादृश्यविवेककुशलैर्योजयितुं शक्यते । तद्योजनया च ... लिना तद्वाच्याभ्याससम्पादनमशक्यत्वात् प्रयोगविच्छेदमित्यवश्यं योजनार्हम् । एतैरेव षोडशभिरुद्घट्टनिकारूपैः सर्वमेव वाक्करणं योजनार्हम् ।

106. vīramalāhara. Even though *śānta malāhara* and *vīramalāhara* do not

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appear to have survived in Karnataka or Andhra as such, the latter seems to have come down in the form of folk-religious dance forms such as *vīragāse, liṅgada vīrara kuṇita* and *vīrabhadra kuṇita.* These are found in certain groups of people professing the *Vīraśaiva* faith. These are dances of *Vīrabhadra,* an incarnation of *Śiva.* In order to understand these dance forms, it is advantageous to be familiar with the *Vīrabhadra* myth.

The Vīrabhadra myth is extensively known to Hindu mythology and is described in the *Mahābhārata* (*Śāntiparvan, Anuśāsana parvan*), *Bhāgavatapurāṇa, Vāyu-, Śiva-, Liṅga-, Matsya-, Viṣṇu-, Brahma-, Skanda-, Garuḍa-purānas. Satī* (alias *Dākṣāyaṇī*), daughter of *Dakṣabrahma* and *Prasūti* was married to *Śiva. Dakṣambrahma* felt offended by *Śiva* at the *yajña* in *devaloka.* So he became angry and spoke insultingly of *Śiva* and withdrew. Becoming vindictive, he performed a sacrifice called *bṛhaspatisava* with the object of voiding the position of *Śiva. Satī* came to know of this and wanted to join in the great celebration. Not heeding *Śiva's* advice, she proceeded to her father's place and was pointedly and insultingly ignored by her father, mother, sister and the retinue. She became angry and repentant and so immolated herself by jumping into the sacrificial fire. *Śiva* hearing this, became furious, threw a tuft from his matted hair to the ground. Out of this, and as *aṁśa* of *Rudra, Vīrabhadra* arose as the incarnation of *Śiva.* He proceeded to the sacrificial venue, killed *Dakṣa,* destroyed his sacrifice and threw *Dakṣa's* head into the sacrificial fire. However, moved by the prayer for mercy of *Dakṣa's* wife, he joined the head of a ram to the body of *Dakṣa* and revived him.

In a folk version of the myth, the furious *Śiva* performs *tāṇḍava* dance. His brow sweat, arising out of the vigorous exertion fell to the ground. Out of this sweat arose *Vīrabhadra* with 101 weapons. At his birth the seven seas dried up. As soon as born, *Vīrabhadra* makes the universe his bow and the earth his arrow and asks his father 'Who is our foe?' He answers 'Dakṣabrahma, whose city is 360 *gāvuda* (<*gavyūti,* equal to a distance of 6 miles each) with 360 gates each guarded by a *rākṣasa.* A drop of blood of the *rākṣasa,* if spilt on earth would generate a crore of similar *rākṣasas.* He sends *Caṇḍeśvarī,* younger sister or *Vīrabhadra* for help. *Vīrabhadra* kills *Dakṣa,* revives him by joining to the body the head of a ram and performs the dance of victory, dance of valour. This came to be known as *vīragāse nṛtya.*

The *vīragāse* is danced by a religious group of people called *liṅgada vīraru (bīraru)* who are regarded by *Vīraśaiva-* and other communities of the village as an incarnation of *Vīrabhadra* himself. They perform the dance on festivals, fairs, idol car-festivals, and on every Monday of the *śrāvaṇa* (c. August) and *kārtika* (c. October) months. The dance and/or recitation of the *khaḍgas* (i.e songs which describe the valorous deeds of *Vīrabhadra* is arranged *ex voto* by the village community, in the belief that it augurs well for the people and wards off cattle disease. The *liṅgada bīra* must wear his saffron robes (which he dons while dancing the *vīragāse* or *'liṅgada bīrara kuṇita'*) and begs alms (however rich he may be) on

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the *yugādi* (New Year's day) and *Śivarātri* days. He inherits the art from his father and forefathers and believes that poverty and ill luck would overtake him if he gave up this dance.

The *liṅgada bīra* wears a white head cloth, saffron shirt (collarless) reaching to his knees and long sleeves reaching to his wrists, and *kacchā dhoti* of the same colour; he smears the holy ash *(vibhūti)* on his forehead, eyelids and ears; he wears *rudrākṣa* seed (berry of the *elaeacarpus ganitrus*) in his ears; garlands of *rudrākṣa* around his neck, arms and wrists, serpent ornament on his arms and around the neck *(nāgābharaṇa)*. He wears a plate of *Vīrabhadra* as insignia on his chest. He has a sash of blue cloth; a brass plate containing the head of *Dakṣabrahma* and form of *Narasiṁha* engraved or in bas relief is threaded along with a few coins (for good luck) is suspended from the waist at the front. He wears a large brass jingle bell *(jaṅgu)* below each knee. He holds a sword in his right hand and a plank or board (frame drum) in his left as an insignia of *Vīrabhadra*. Their chief, *Vīrabhadra* holds a sword in his right hand, a small trident and handkerchief in his left, heavy bells at his waist and a wig of matted hair. He is surrounded by a retinue of *vīras* usually 8 or 10. They all dance in a martial spirit, with forward and backward movements, leaps, turns, bends, etc. and threatening, thrusting, slaying movements with the sword. The rhythm accompaniment is given by the percussion instruments called *karaḍi (=karaḍe)* and *camāḷa (=samāḷa=sambāḷa)* numbering six or eight in all. The leading *karaḍi* player inserts *oḍapus* (conundrums, *prahelikā*) in alliterative, rhythmic, recitative prose and *khaḍgas* in between dance segments, followed by loud, laudatory, vigorous, interjectory shouts by the *vīras* in response.

As mentioned above, the percussive accompaniment is provided by two instruments *karaḍi* and *camāḷa*. Of these, *karaḍi* is indispensable to the music and dance performed in propitiation of *Vīrabhadra*, especially in what is called *'gugguḷa sevā'*, i.e. a ritual service consisting of carrying a vessel of burning incense *(gugguḷu)* on the head. Indeed, a widespread legend says that the shell of *karaḍi* was made of the ears of *Satī* (who immolated herself in the sacrificial fire of *Dakṣabrahma's nirīśvarayāga*), *tāla* from her hands, the membranes from her skin etc. (For the legendary origin of *mṛdaṅga, muraja* and *ḍolu* see R. Sathyanarayana. Indian Music: Myth and Legend', op.cit., loc. cit. pp. 15-21, 31-34). *Karaḍi* is an ancient folk musical instrument mentioned in the early 9th cent. A.D. in the first available Kannada treatise on poetics, *Kavirājamārga* (of Śrivijaya ? Nṛpatuṅga?) and described in detail in the SR (6. 1079-1086). It has a wooden cylindrical shell 15 inches long and a diameter of 8 inches. Its membrane is 14 inches in diameter, stretched across the head and drawn tautly through on iron hoop, and is wound round an iron rod. The membrane has 11 holes at the edges through which a thin rope is passed and tightened when required for playing and loosened when the instrument is resting. Goat skin is used for the membrane. The *karaḍi* is suspended at

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waist level from a strap around the neck or tied at the waist. It is played with both hands using a heavy, wooden, stick.

The *camāḷa (or samāḷa, sambāḷa)* is generally used by the *gondaligas* and *puravantas* in *Vīrabhadra* dances, *gondala* and *nandikolu* folk-dances. As with *liṅgada bīra*, the *puravanta* also inherits the art of playing on the *samāḷa* and thus one finds *samāḷa* or *sambāḷa* as a surname in some Vīraśaiva families.

The *camāḷa* is a double conical drum, i.e. two conical drums joined together. Its size varies from one to two feet in height and from 9 to 18 inches in membrane diameter. The bottom circumference is about half of the membrane (i.e upper) circumference. The shells are made of wood or metal. The membrane is of goat skin at the edge of which are pierced holes. A thin rope is passed through these and tightened by passing round an iron hoop or ring at the bottom. Three wooden cylindrical blocks are inserted between the shell and the iron ring to help in lowering or raising the pitch. These are called *'kudure'* (horse). The left hand membrane gives a deep (low) note and the right, a high note. Thus the left part of the instrument is comparable to the *ḍaggā* (or *bāyā*) of the *tabla*. The right membrane is beaten with both hands, the left holding a straight stick and the right, a stick bent like a hook at the beating end. The left membrane is struck with the straight stick to provide the *tāla* beats or accents. Both membranes are made of goat skin.

The *samāḷa* is integral to the *gugguḷa sevā* of the *puravantas;* even in the absence of the latter, the *puravantas* dance in the festivals and processions of *Vīrabhadra* to the accompaniment of *sambāḷa* which provides *'gat'* or *'gast'* (rhythm patterns) such as

धीं मीत्त तकधिन् दिंमीत्त नकदिन्

धींततक्कदिन धींततक्कदिन धींनधीन्नदिन धींनधीन्नदिन

Liṅgada bīras perform an abridged dance named after them *liṅgada bīrara kuṇita* (dance of the *liṅgada bīras*) in which only two persons dance. One or both wear the *Vīrabhadra* costume and the insignia, recites the *khaḍgas* while the dancers around him cry out loudly *'bhalare vīra'* in applause during the pauses in the *khaḍgas*. This dance form is performed not only in the processions of deities, but also of marriages. It is prevalent in the plains of Karnataka.

Besides the above, there is, in Coorg (Koḍagu) district of Karnataka a folk-dance form, also called *vīrabhadrana kuṇita*. This has no relation to the above mentioned myth or legend, but has only an entertainment value. The artist is in his daily wear, ties to his back a radiation (like sunbeams) of thin bamboo splits joined together by horizontal, curved splits. Each split has wound at the top a piece of cloth soaked in oil. These are lit before dancing, which takes place at night. Percussive accompaniment is provided by a *tamaṭe*, a circular wooden frame, monomembranophone.

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There does not seem to prevail in Andhra Pradesh a dance form called *malāhara* or relating to *Vīrabhadra*. However, Nataraja Ramakrishna describes (*Dākṣiṇātyula Nāṭyakaḷācaritra*, p. 215) *vīranāṭya* as performed by *vīraśaiva* devotees in the *tāṇḍava* style in a martial spirit, with sword in one hand and a shield in the other. *Khaḍgas* are recited in accompaniment. This dance resembles battle-dance.

Malahara is a name of *Śiva; malahara* is the name of a membranophone also in Telugu e.g. बिरुदहंसककिंकिणिस्पुरणमलर डविणमलहरिमोरयुनन्दमगुलील (Kumāra Dhūrjaṭi, *Indumati-pariṇayamu*, 2.54; Again, according to Nudurupāṭi Veṅkanārya, (*Devamalla caritram*, 1.13):

डविण मलहर्लुजेगंटरवळितोड

It may be mentioned, *en passant* that a rhythmic overture called '*mailāri*'/ '*mailāra*' is performed by the *ḍolu* percussionists prefacing a *nāgasvara* recital given during a śaivite divine procession.

110a-110d. Arddi is composed of a single segment; this is divided into fragments by three, four or five pauses; these fragments are delightful to the ear, uniform in their beginning (i.e. commencing with the same or similar *pāṭas* structured similarly) and are repeated many times.

Nataraja Ramakrishna (*Dākṣiṇātyula Nāṭyakaḷā caritramu*, p.177) describes '*addi*' as dance performed with the movement of eyes, neck, head, hands and feet in variegated formations in accordance with the tempo and *tāla* dynamics to the accompaniment of a recital of *mṛdaṅga* sounds including तां, ता त्तै, तै-जग-दत्तां in the *rāga nāṭi* in *khaṇḍa gati*, followed by their rendering on the *mṛdaṅgas*. *Addi* means the movement of the neck horizontally; it is called *kaṇṭhābharaṇa* i.e. a jewel gracing the neck. In Tamilnad, it is called *'mai'* or *'toḍayamaṅgalam'*. He further defines *'mohara'* also in terms of dance: after displaying the movements mentioned above, the *mṛdaṅga* produces a few *muktāyas* to which dance is performed with appropriate movements of the parts of the body mentioned above, and then the dance is concluded. This is known as *mohara*. *Mohara* is a Hindustani word (?). It is synonymous with *tīrmāna* or *mugimpu (muktāya)* in southern vernaculars (?).

While describing *deśī kaṭṭari* dance, Dāmodara gives two varieties called *mallika* and *āmoda*, which he synonymises with *adrī* and *tuḍuka* (SD, 7. 249). Could *arddī* and *adrī* be the same? Is the *arddī (arudi)* of *bharatanāṭya* and that in the *pallavi (padagarbha)* be cognate with the *arddī* described here?

112b. Muktaka is appropriately named because the *mṛdaṅga* solo performance concludes with it. *Muktaka* also means a separate, discrete entity.

79-112. vādanaprakāra: the eleven modes of performing on the *mṛdaṅga* viz. *ārambha, cāli, varṇa vyāpti, vyāpti, nema, nemacāli, vyāptibandha, mohara, malāhara, arddi* and *muktaka* are described only in NN. However, they were known and practised in Karnataka (and probably elsewhere) because many of them are mentioned earlier and contemporarily in Kannada literature. Thus Padmaṇāṅka

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(c.1420 A.D.) mentions in his *Padmarājapurāṇam-śuddha, kūṭa, khaṇḍa* and *vyāpti paṭas* (3.55) and the *prabandhas* for percussion instruments such as *melāpaka, ālāpacārī, cālakas (cālis), vyāpti, cāli* containing *kūṭamāna, baisige, bandha vyāpti (-vyāptibandha)* (3.60, 62). Bāhubali (c. 1593 A.D.) has *cāri, nema, accu, baisige, ālāpacāri (Nāgakumāracaritam,* 22. 99) and mentions the type of *mṛdaṅga* player known as *vādi* (ibid. 22. 102). Ṣaḍakṣara Kavi (1655 A.D.) mentions in his *Rājaśekhara vilāsa* (5.19 pr.) *rūpu, neru, lāgu, lavaṇe, adapu (?aḍavu), tirupu, kaimare (kaimūru?) kaḷāsa, kūṭamāna.*

113d. sthanakāni : Among the 7 stances prescribed for the cymbal bearer, viz. *saṁhata, samapāda, vaiśākha, vaiṣṇava, caturaśra, ālīḍha* and *pratyālīḍha* (NN, **1. 51cd, 52**) the stances for *mṛdaṅga* player omit three: *saṁhata, samapāda* and *vaiṣṇava* and adds *maṇḍala,* making them altogether five. *Maṇḍala* is a male stance, in which the two feet are placed on the ground, obliquely, 4 *tālas* apart, such that both hips as well as knees are aligned to this line and are still, it is called *maṇḍala sthānaka* (NN, **4.2.174**; SR, 7. 1046-1048). The *caturaśra, vaiśākha, ālīḍha* and *pratyālīḍha* have been discussed in the commentary on NN, **1.51cd-52.**

114c. arddibhedāḥ : *arddis* with 3,4 and 5 segments

114d. śeṣabhedāḥ : those varieties which are left unmentioned and undescribed in this work.

115b. mṛdaṅgivādanakrama: This order refers to the solo *mṛdaṅga* performance. These items or details are found ony in NN. This may be compared with the modern practice of percussive solos in a Karnataka music recital (R. Sathyanarayana, *Karnāṭaka-saṅgīta-vāhini,* pp. 410-412).

115d. anyāni : other members of the membranophone class

116c. Adhva means a path; it also means *śāstra.*

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Professor R. Sathyanarayana is widely recognised in India and outside as an authority on Indian Music and dancing. He is broadbased in several physical sciences, humanistic and indological disciplines. He has published many books, including critical editions, translation, commentaries, original works, monographs and research papers on music, dance and other subjects. He has received numerous academic distinctions (including doctoral degrees and fellowships), honours and awards. He is associated with numerous learned bodies in India and abroad.

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